

WOMENSWEAR DESIGN FIRMS' RECOMMENDATIONS
REGARDING PORTFOLIO PREPARATION FOR
RECENT APPAREL/FASHION
DESIGN GRADUATES

By

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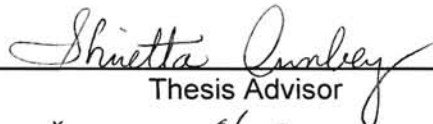
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CHAPTER I

INTRODUCTION

A portfolio is a purposeful collection of materials that communicates the knowledge, abilities or skills, and understandings of individuals. Portfolios typically have been used in fields such as architecture, graphic design, and interior design. The focus of these types of portfolios has been that of documenting student or professional work. Such portfolios contain the best work of the student or professional and typically are submitted when seeking employment. Companies often use portfolios to evaluate a potential employee. A different perspective, that of using portfolios as an educational assessment tool, has recently been investigated and adopted by many school districts in the United States (Hansen, 1992). In general, the use of portfolios has been gaining popularity in the art, writing, and reading arenas (Adams & Hamm, 1992). Also, the use of portfolios as an assessment tool is being explored and adopted in fields such as mathematics, science, and social studies. Many educators view portfolios as a tool for authentic (meaningful) assessment of overall student performance. This authenticity relates to assessing activities in a situation similar to that encountered in real life (Sormunen, 1994).

Portfolios used by recent graduates and practicing professionals and those used as educational assessment tools have many commonalities. However, some portfolios may be more extensive than others depending on established purposes and goals. While significant variation exists in portfolio development and use in different fields,

variation also exists within specific fields such as apparel/fashion design. Consequently, apparel design students may lack direction and confidence regarding how their portfolios will be perceived and evaluated when they seek professional employment upon graduation.

In the field of apparel/fashion design, students are typically asked to assemble a portfolio that displays their skills and abilities. However there is little evidence in the literature of studies conducted to assist in presenting apparel/fashion design students with a structure or framework from which portfolios for use in seeking employment after graduation may be developed. Thus, recommendations for recent graduates, based on industry preferences regarding portfolio contents and design, are needed by apparel design educators and students.

Purpose and Objectives of the Study

The overall purpose of this study was to investigate preferences of employers who make hiring decisions in the Los Angeles and New York womenswear industry regarding portfolios. The study will result in recommendations for assembling apparel design portfolios to be used in seeking professional employment. To achieve this overall purpose the following objectives were established:

1. Identify and informally interview professionals and educators in the fields of graphic design, architecture, landscape architecture, interior design, and apparel/fashion design to gather key information on current portfolio practices and preferences including a) portfolio characteristics, b) portfolio physical components, and c) personal attributes related to portfolios, in order to generate a survey instrument for the apparel design industry.

2. Identify and survey Los Angeles and New York apparel industry professionals who hire apparel designers in the womenswear industry segment in order to identify their portfolio preferences.

3. Identify and compare portfolio preferences of womenswear industry professionals across merchandise price categories (budget, moderate, better, bridge, and designer) of apparel firms in order to generate portfolio recommendations for recent apparel/fashion design graduates seeking employment with firms focusing on these pricing structures.

4. Identify and compare portfolio preferences between employers on the west coast (Los Angeles) and the east coast (New York) of the womenswear industry in order to generate specific portfolio recommendations for recent apparel/fashion design graduates seeking employment in these specific geographic locations.

5. Identify and compare portfolio preferences among employers in apparel design firms of different sizes (as measured by number of employees and annual sales volume) (U.S. Small Business Administration, 1989) in order to generate specific portfolio recommendations for recent apparel/fashion design graduates seeking employment with companies of different sizes.

6. Identify and compare portfolio preferences between womenswear industry sub-segments (such as sportswear, casual wear, formal wear, and maternity wear) in order to generate portfolio recommendations for recent apparel/fashion design graduates seeking employment in specific womenswear industry sub-segments.

7. Identify and compare portfolio preferences between womenswear design firms based on how long they have been in business to generate recommendations for recent apparel/fashion design graduates seeking employment in specific types of firms.

Assumptions and Limitations of the Study

The following assumptions were made for the study:

1. The typical portfolio format consists of a collection of materials and information that exhibits the skills, abilities, and personal attributes of the individual.
2. A portfolio is a valuable tool used to secure a job in the field of apparel design.
3. If portfolios are primarily used in job seeking for the apparel design professional, portfolios developed in educational settings should be based on expectations of industry professionals who make hiring decisions.
4. Educators and industry professionals in various design fields can adequately identify current practices and preferences about portfolio characteristics, portfolio physical components, and personal attributes related to portfolios that can be used to generate a survey instrument for the apparel design industry.
5. Recommendations generated from apparel industry professionals regarding portfolios (based on their preferences) will be information that is valuable to students in terms of improving their ability to assemble portfolios to seek jobs and become more marketable.
6. Different attributes of apparel design firms such as geographic location, industry segment, size, years in business, and price category may affect portfolio preferences.

Among the factors limiting this study were:

1. The information gathering stage consisted of seven interviews of educators and six interviews of industry professionals in the designated fields. The information gathered was used for questionnaire development.

2. The information gathering stage was limited to a small number of educators and industry professionals in the state of Oklahoma obtained from the following: Oklahoma State University Campus Directory (1994-1995) and industry professionals identified by educators interviewed.

3. The questionnaire was based on the information gathering stage and review of literature.

4. The overall recommendations regarding portfolio development were based on the survey of a random survey sample of apparel design industry professionals from Los Angeles and New York. Thus, the recommendations are representative of opinions of the sample and cannot be generalized in other industry segments, geographic locations, or other industry situations which vary from those characteristic of the sample.

Questions of the Study

Based on the purpose and objectives of this study the following research questions were formulated:

1. What current portfolio practices and preferences (including physical components, characteristics, and personal attributes related to portfolios), as rated by interviewed educators and industry professionals in the designated fields, were used in generating the survey instrument for apparel design professionals?

2. What are the most common ways the portfolio is incorporated into the job application process by employers represented in the sample?

3. What are the most common skills and abilities industry professionals perceive they can discern by reviewing graduates' portfolios? What is the one preferred skill or ability that industry professionals look for in recent apparel design graduates?

4. What physical portfolio components are preferred most frequently by employers represented in the sample?
5. What portfolio characteristics are preferred most frequently by employers represented in the sample?
6. What personal attributes related to portfolios (how a person verbally communicates and physically presents the portfolio during an interview process) are preferred most frequently by apparel design industry professionals represented in the sample? What is the one preferred personal attribute that industry professionals look for in recent apparel design graduates?
7. Do portfolio preferences of womenswear industry professionals represented in the sample vary based on respondents' demographic characteristics?
8. Are there differences among the womenswear industry sub-segments (such as sportswear, intimate apparel, or formal wear) in employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?
9. Are there differences among apparel firms of different sizes in employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?
10. Are there differences among apparel design firms of different geographic location (east coast vs. west coast) in employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?
11. Are there differences among firms having been in business different lengths of time in regard to employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?

12. Are there differences among firms of different price category focus in employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?

13. Are there differences among firms of different design focus in employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?

14. What recommendations for portfolio preparation can best serve the needs of recent apparel/fashion design graduates?

15. In what positions are recent apparel/fashion design graduates most frequently employed?

Definitions of Terms

The following terms are defined as they were utilized in this study:

Apparel/Fashion Design field involving the production of garments which evolve from an initial idea translated into a sketch, to a sample with the ultimate purpose of generating apparel for a market; involves a decision making process (choosing fabric and findings, considering the target market's desires and needs, and designing for functionality of the product).

Educators professionals working in academia who are currently teaching at higher education institutions.

Fields refers to the subject areas from which interview data are to be collected. In this study, the fields of graphic design, architecture, landscape architecture, interior design, and apparel/fashion design are considered.

Industry Professionals individuals currently working for the industry in positions of responsibility such as designing or making hiring decisions.

Personal Attributes Related to Portfolios refers to personality traits that are inseparable from the individual and which complement the portfolio presentation; involves how the individual brings to life the work presented in the portfolio and consists of verbal communication, presentation skills, explanation of the design solutions, and other attributes apparent during the interview process.

Portfolio a compilation of numerous and distinct types of materials to be used as a communication device by students, professionals, and/or organizations/businesses. In this study, the portfolio considerations consist of three main categories: portfolio physical components, portfolio characteristics, and personal attributes related to portfolios.

Portfolio Characteristics refer to intangible (abstract) elements of the portfolio such as craftsmanship, organization, orientation, and theme.

Portfolio Physical Components refer to physical items such as resume, illustrations, sketches, pattern work, cost-sheets, and other tangible contents that may be included in a portfolio.

Portfolio Preferences choices made by womenswear industry employers surveyed regarding portfolios. Refers to any item chosen over another within any of the three main categories in which preferences have been clustered.

Womenswear Industry Sub-segments groupings within apparel industry segments (such as womenswear, menswear, children's wear) which break a particular segment further into sub-segments (such as intimate apparel or sportswear).

Organization of the Study

Chapter I presents the purpose and objectives of the study followed by assumptions and limitations of the study. Also, research questions are presented along with definitions of terms that are used in the study.

Chapter II presents the review of literature on past and current information relevant to the study. Chapter III consists of the research methodology followed in the study and explains the sample selection procedure.

Chapter IV contains the study results. Chapter V contains the study summary, discussion, conclusions, and recommendations for further research.

CHAPTER II

REVIEW OF LITERATURE

The review of literature is divided into two main divisions. Literature was reviewed to organize information on assessment and portfolios. The review of the literature also focuses on the identification of current portfolio practices. Current portfolio practices were reviewed across subjects at different levels of academics to produce an extensive list of potential current portfolio practices to be used in development of a list of questions and interview guides for information gathering and questionnaire development. The first main division of the literature review relates to assessment of students in general, its purposes, and desirable characteristics. The second major division reviews portfolios, definitions, uses, benefits, and other relevant information.

Assessment

The word "assessment" originates from its Latin root "assidere" which means "to sit beside." This meaning clearly indicates paying closer attention to the individual who is being assessed. Educational assessment has been defined by Satterly (1989) as "all processes and products which describe the nature and extent of children's learning: its degree of correspondence with the aims and objectives of teaching and its relationship with the environments which are designed to facilitate learning" (p.3). According to Satterly (1989) educational assessment has ironically become associated with either an

obsession with the measurement of performances and technical vocabulary or the means by which students are sorted out for occupations of distinct status and remuneration.

Quantitative and Qualitative Assessment

Assessment of students, for the most part in the United States, is based on grades and standardized tests (Massey, 1993). This form of assessment is quantitative in nature. It measures the final score of a "game" but it doesn't tell how the game was played. This assessment mainly aids students in developing the lower levels of the cognitive domain limited to action descriptors such as the following: classify, collect, select, recall, map, identify, name, locate, recognize, state, label, memorize, diagram, define, list, repeat, and cite (Bloom, 1956/1966).

A student evaluation, according to Sund and Trowbridge (1974), should involve the total assessment of the student's learning process, including "understanding of cognitive critical thinking processes, subject matter, competence, multiple talents, values, self-concept, laboratory skills, and the ability and willingness to work" (p. 242).

Among new assessment approaches are open-ended questions, exhibits, demonstrations, hand-on experiments, computer simulations, and portfolios (Herman, 1992). According to the Association for Supervision and Curriculum Development, portfolios have been identified as one of the three current major trends in curriculum development from kindergarten through university level (Newman & Smolen, 1993).

Assessment Purposes

Six main purposes for formal assessment of students have been identified by Rowntree (1987). The first one is social control by creating a caste system depending on the advancement of students as measured by examinations (Dave & Hill, 1974). The second purpose which relates to the first, is to maintain standards. The third purpose of assessment is that of motivating students. The fourth purpose is to provide feedback to the students. According to Rowntree (1987), grades or marks may be non-specific and may not provide the student with specific suggestions or comments for improvement. The fifth purpose for assessment is to provide feedback to the instructors. The sixth purpose is an all encompassing one, preparation for life.

Portfolios and Assessment

Portfolios can be used as assessment tools effectively in three ways: 1) to evaluate a student's class performance, 2) to evaluate a student's performance in a program, or 3) to evaluate a whole program or any of its components (Sormunen, 1994). Portfolio assessment is targeted to ensure that students graduate with more than basic skills, develop the ability to use those skills to solve new problems, work cooperatively in teams, or synthesize knowledge across different areas (Newman & Smolen, 1993).

Using portfolios generates a dynamic and ongoing assessment. When students develop portfolios their thinking is stimulated and there is encouragement to become more independent and self-directed learners (Tierney, 1992). Teachers can capture a multidimensional view of each student's development exposing his/her weaknesses as well as strengths.

Portfolios

The word "portfolio" may be defined several ways. "Portfolio" may refer to a flat case for carrying loose sheets of paper, manuscripts, drawings, and other materials. Others may use the word "portfolio" in referring to a financial portfolio as related to economics. "Portfolio" may refer to a collection of school assignments or to a collection of works, as related to artists and designers. Typically, individuals associate portfolios with class work, financial terms, artists, or designers. According to Marquand (1981) a portfolio is a hand assembled book, with a specific purpose and to be seen by a specific group of people.

Portfolio Types and Descriptions

Portfolios are as diverse as individuals who prepare them. There is not a standard portfolio that can be used across disciplines. Definitions of portfolios depend on established purposes and the field of study.

There are many different types or kinds of portfolios which can be classified in numerous ways such as by subject matter, content focus, physical format, or organizational approaches. Marquand (1981) described three different kinds of portfolios. These are personal, professional, and documentary portfolios.

Personal portfolio. The personal portfolio, as its name indicates, is a personalized collection of information that reflects the interests of the person. This information may be in the form of pictures, brochures, techniques, clippings, sketches, ideas, instruction sheets, or any other material that is important to the person to keep at hand for reference (similar to a scrapbook of interests). The purpose of having a

personal portfolio is to organize information that may assist the person in his/her work (Marquand, 1981).

Professional portfolios. Professional portfolios are tailored to meet career advancement purposes: "finding a job, getting into school, applying for a grant, entering a competition, looking for freelance work, and finding gallery presentation" (Marquand, 1981, p. 7). Professional portfolios show evidence of best works, skills, abilities, and experiences of the individual(s) or firms.

Documentary portfolios. This type of portfolio is for a specific project, process, or artistic activity. This definition may well be applicable for a particular school class. The documentary portfolio details all the steps and stages taken from the beginning to the end of a project. Professional portfolios do not show the complete process or stages that all the finished works go through since this would make the portfolio too lengthy and time consuming for review. Instead, a documentary portfolio serves as a supplement to the professional portfolio. For example, if a particular finished project is of special interest, a documentary portfolio would serve as an expansion of the entire project, explaining details not covered in the professional portfolio about this project. This documentary portfolio, composed of written information, descriptions, budgets, conclusions, and any other important information on the particular project, will show the comprehensive talents of the individual(s) or firm(s) (Marquand, 1981).

Developmental and representational portfolios. According to Murnane (1993) the most common types of portfolios based on content focus are developmental portfolios and representational portfolios. The developmental portfolio contains work samples that represent student growth in different areas over time. This type of portfolio

contains drafts of a project as well as the finished product (Murnane, 1993). The representational portfolio contains examples of the best works ("best-profile") leaving out drafts. Artists develop this kind of portfolio to seek employment (Murnane, 1993).

Other portfolio types. While Miller (1989) also classified portfolios according to content type, the terminology he used is different than Murnane's categories. Miller's first portfolio type is a collection of singular works to demonstrate mastery. The second kind of portfolio includes multiple examples of the same product, such as the same writing style, to demonstrate progress. The third portfolio type, also referred to as the "process-folio," includes a piece of work at several stages of completion to document the process used in creating the work.

Fusco, Quinn, and Hauck (1993) classified portfolios by subject matter such as science, social studies, mathematics, writing, and reading. At the high school level, some students are asked to prepare portfolios in specific subject areas as part of their grade. Work from all subjects areas can also be part of what is called a comprehensive portfolio.

Portfolio Users

Portfolios are widely used in various professions and stages. In general, portfolios may be used by three main entities. These are students, professionals, and organizations or businesses.

Students. Portfolios are typically used by students in the fields of design, graphic design, apparel/fashion design, interior design, architecture, landscape architecture, construction management, and the language arts. However, there is a growing interest toward use of portfolios outside these typical fields. Fields such as

mathematics, science, and social studies are exploring the use of portfolios (Adams & Hamm, 1992).

There is general consensus that a student portfolio is more than just a folder containing student work (Arter, 1990). The portfolio compiled by a student provides the educator with information on the student's strengths, weaknesses, knowledge, attitudes, and progress (Adams & Hamm, 1992). Several scholars have provided useful definitions of what a portfolio is. According to Paulson, Paulson, and Meyer (1991) a portfolio is "a purposeful, interrelated collection of student work that exhibits the student's efforts, progress, and achievements in one or more areas. The collection includes student participation in selecting contents, the criteria for selection, the criteria for judging merit, and evidence of student self-reflection. The portfolio communicates what is learned and why it is important" (p.1). Another definition developed by the Northwest Evaluation Association (Arter, 1990) defines the portfolio as a purposeful collection of student work that exhibits the student's efforts and progress or achievement in (a) given subject area(s).

However, there are no clear and definite portfolio standards within the educational setting regulating what a student portfolio should contain and convey. Fetterman (1991) suggests that as an assessment tool, portfolios document the best work of students. Nielsen (1984) states that portfolios are designed to display the best work of an individual, not to document each experience. On the other hand, several authors (Arter, 1990; Grady, 1992; Sormunen, 1994) view portfolios as an ongoing process that documents student progress.

Professionals. Among examples of professionals using portfolios are artists, architects, graphic designers, advertising agency art buyers, apparel/fashion designers,

illustrators, interior designers, and educators. These professionals develop portfolios to show examples of their best work to prospective employers (Fetterman, 1991). Some educators generate portfolios of their own which highlight their teaching abilities, evidence of research/scholarship capabilities, experiences, professional growth, and many other aspects of their work. For example, an educator may create a teaching portfolio in order to exemplify relevant information on the teacher's style and philosophy of teaching, competencies, professional growth, personal contributions to teaching, and other important information.

Organizations or businesses. Organizations and businesses also develop portfolios. Examples of organizations that use portfolios are advertising agencies, banks, museums, oil firms, and governmental agencies. An organization may use portfolios to recruit employees, to attract business, and/or to enhance the organization's image. An organization may develop its own portfolio to show its credentials and the types of services available to clients. Some design firms specialize in developing trademarks and comprehensive identity programs for other companies (Metzdorf, 1990). One example of such a design firm is Chermayeff and Geismar Associates of New York City. This firm has developed full identity programs for Mobil, the Museum of Modern Art, NBC, PBS, Xerox, and many other clients and communicates its work through a company portfolio (Metzdorf, 1990). Portfolios developed by firms include the work of many individuals presented as a single body of work that represents the firm's stature (Marquand, 1981).

Portfolio Contents

Since there are no rigid rules established regarding portfolio contents, much variation exists. Although the contents of portfolios depend on the portfolio purpose and type, some authors provide guidelines regarding what to include in portfolios. The following list includes typical contents of student portfolios:

teacher observation notes, check lists of literacy behaviors, journal entries, writing samples, tape recorded reading samples, running records, conference notes, response logs, reading logs, attitude and interest surveys, interviews, sample of student's best work, written and oral retellings, student self assessments, teacher evaluation and summaries, checklists, brainstorming notes, unit projects, group projects, outlines, work in progress and at various stages of completion, ideas for new projects, and so on (Massey, 1993, pp. 92-93).

According to Paulson et al. (1991), it is important that a student portfolio collection includes: student participation in selection of portfolio content, the criteria for selection, the criteria for judging merit, and evidence of student self-reflection.

The teaching portfolio developed by a teacher may contain any of the following: courses taught, enrollments, grade distributions, reflective statement of teaching philosophy, student evaluations, course syllabi, monitored class in video, evidence of student learning such as term papers, student publications, field-work reports, and statements from faculty colleagues (Seldin & Annis, 1990).

A portfolio developed by a professional graphic designer may contain brochures, advertisements, logos, letterheads, graphic photography, calligraphy, corporate identity,

sketches, cartooning, technical illustration, book design, and actual prints (Marquand, 1981).

Possible items for inclusion in a fashion illustrator's portfolio may be clippings; tear sheets; diversity of treatments of quick line drawings vs. tight renderings; and sketches of different styles, different types of clothes, and models including men, women, children, older people, and people of different races.

Portfolio Uses

Portfolios have typically been used for job interviews and evaluating or assessing students' performance (especially in the areas of writing and integrated language arts). There is a trend towards incorporating assessment portfolios into areas such as math and science which have not typically used the portfolio approach (Arter, 1990). The portfolio approach is also being used at the managerial level for training workers (Redman, 1994).

Communication. In fields such as architecture, interior design, graphic design, and the arts, individuals typically develop a portfolio that is used in the job hunting stage. This portfolio exemplifies the person's abilities and gives the employer an overall picture of the prospective candidate. A portfolio communicates "standards" between employer and prospective employee. In many cases the portfolio may differentiate one candidate from another. The person's style, perceptions, abilities, preferences, presentation skills, and professionalism are communicated through the portfolio.

Assessment. Tasks assessed through the use of a portfolio may range from the lowest level to the highest cognitive level of Bloom's taxonomy (Bloom, 1956/1966). Developing a portfolio requires more than merely collecting information. Higher

cognitive abilities such as creativity, critical thinking, ability to make judgments, and risk taking can be assessed by evaluating the summative portfolio (the portfolio as a whole), its overall design and organization, theme or ongoing concept, aesthetics, and presentation. The activities required in generation of a well-developed portfolio are consistent with those recommended by leaders in the critical-thinking movement who suggest that students must analyze the logic of things, raising their learning to a higher order through critical thought (Paul, 1992). Various types of assessments may be achieved through portfolio use.

Purposes of Using Portfolios

Portfolios have received attention as an alternative performance assessment method in academics. This increased recognition is partly because of the advantages the portfolio offers such as ongoing evaluation and clear comparison of student progress, student involvement in self-assessment, and portfolio information being more closely related to classroom instruction than standardized tests (Newman & Smolen, 1993). Multiple-choice tests with constructed answers prevent students from developing their own answers. Students merely select appropriate answers.

Portfolios are valuable collections for both teachers and students; they go beyond the assessment information provided by a test. Students are required to construct responses for portfolios. Students also must reveal their ability to understand a problem, making use of previous knowledge and skills. Solving real problems requires the use of multiple resources. Similarly, putting together a portfolio requires the use of multiple resources, showing the student's ability to use such resources and the relevance of materials chosen to be incorporated into the portfolio. The portfolio approach requires thought processing and an active learning mode (Grady, 1992). It

gives an indication of the student's ability to organize material logically and harmoniously.

According to Paulson et al. (1991), a collection of work might be considered a quality portfolio when it provides a complex and comprehensive view of student performance in context, when the student is a participant rather than the object of assessment. Most of all, quality is achieved when a portfolio becomes the instrument through which students are encouraged to develop abilities needed to become independent and self-directed learners.

CHAPTER III

METHODOLOGY

The purpose of this study was to investigate portfolio preferences of employers who make hiring decisions in the Los Angeles and New York womenswear industries on the basis of portfolios. The study resulted in recommendations for apparel/fashion design students and educators in regard to assembling portfolios to be used in assessment and seeking professional employment.

The first stage was to review literature covering information on current practices and preferences of professionals in academics and industry who are involved in portfolio development/assessment. The second stage consisted of obtaining information to be used in the development of a survey instrument. Information on current portfolio practices and preferences was obtained from industry professionals and educators across design-related disciplines through two lists of questions (one for educators and one for industry professionals) and two interview guides (one for educators and one for industry professionals) regarding portfolio practices and preferences.

Educators and practicing professionals in each of the following fields were asked to respond to the list of questions and the informal interviews: graphic design, interior design, architecture, landscape architecture, and apparel/fashion design. Based on feedback from the industry professionals and educators, a survey instrument (a questionnaire) was developed for the study. Finally, the questionnaire was administered

to womenswear apparel industry professionals, one sample from Los Angeles and the other sample from New York.

Information Gathering for Questionnaire Development

Selection of Sample

Educators interviewed during the information gathering stage were selected from the design-related fields at Oklahoma State University. Practicing professionals were identified by asking educators in the identified fields for referrals of practicing professionals. At least one faculty and one industry professional who review portfolios in each of the designated fields was interviewed.

Interview Questions

Based on information in the literature, two interview guides were constructed for the preliminary stage of the study. One interview guide was designed to obtain feedback on current portfolio practices and preferences of educators in the fields of graphic design, architecture, landscape architecture, interior design, and apparel/fashion design. Another interview guide, parallel in form and in content to the first, was designed for interviewing practicing professionals in the identified fields.

Lists of Questions

Two lists of questions, including various demographic items, were constructed, one for educators and one for practicing professionals. The questions for educators elicited personal demographic information such as years of teaching experience, educational background, age, gender, and professorial rank. In addition, educators were

also asked demographic questions regarding the educator's department or college and the program in which he/she taught. The questions for industry professionals included personal demographic items related to job title, years employed in present position, educational background, age, and gender. In addition, industry professionals were asked for demographic information on portfolio training offered by their companies.

Conduct of Interviews

The researcher contacted educators and industry professionals via telephone and mail, requesting permission to interview them and specifying that the proposed interview was to be tape recorded so that interview content could be accurately summarized for questionnaire development. Permission to tape record the interview was gained. Once a person agreed to participate, an interview appointment was established. Following this initial contact, a cover letter was mailed thanking the person for willingness to participate in the study, explaining in more detail the nature of the study, and reminding him/her of the established appointment time. Assurance of anonymity of responses was stated. A list of demographic questions was included with the cover letter. The subjects were asked to answer these questions prior to the interview. The cover letter also reminded the participant that the interview was to be tape recorded. A statement offering a summary of the study results to participants was also included.

At the established interview time, the researcher collected the respondent's completed list of questions and requested that the subject sign a consent form to allow tape recording of the interview. The researcher used the written interview guide, asking questions in the order they appeared on the guide. The guide included brief notes to the researcher regarding what additional prompting and probing questions were permitted.

This information was included in the guide to insure consistency and to avoid biasing the results due to interviewer influences. In order to obtain standardized, complete data from each subject, all interviews were conducted in essentially the same manner (Gay, 1987). Following the interview, a letter of appreciation was mailed to each respondent. A summary of study results was mailed to participants who indicated their interest in receiving this information.

Survey

Selection of Sample

The samples for the survey stage of the study consisted of industry professionals in the womenswear segment of the apparel industry from Los Angeles and New York. These samples were selected using a random selection process. Names and addresses were obtained from the Fashion Guide: International Designer Directory (Franklin, 1994) and the Million Dollar Directory: America's Leading Public and Private Companies Series (Dun & Bradstreet, 1995). Additional names were obtained through contacts to the Fashion Group International of Los Angeles.

Development of the Survey Instrument

Information gathered from educators and industry professionals was used to develop the survey instrument, a questionnaire. The construction of the survey instrument followed Dillman's suggestions (1978, 1991) in order to maximize the response rate. Thus, the questionnaire was in booklet format, with no questions on either the front or back.

In order to incorporate information gathered from informal interviews in development of the questionnaire, all tape recordings of interviews were reviewed and each respondent's answers were recorded in writing on the interview guides. In addition each respondent's answers to the list of questions were reviewed. Trends were noted among all respondents' answers and summaries were written so that relevant information could be incorporated into items for the survey instrument. As items were developed for the survey instrument, each was edited (re-worded) based on any difficulties interviewees had with wording of particular items. The focus of the survey instrument was directed toward the apparel/fashion design industry, making its orientation more industry-specific than the original items included in the interview guides and lists of questions. After all items were developed and refined for the survey instrument, items were grouped into appropriate categories and the instrument was re-formatted to fit the recommendations of Dillman (1978, 1991).

The questionnaire consisted of six major sections: General Portfolio Questions, Preferences Regarding Portfolio Printed and Visual Components, Characteristics of Portfolios, Personal Attributes of Job Candidates, Skills and Abilities, and Demographic Questions. The "General Portfolio Questions" related to importance, number of pieces, color, dimensions, style, and review process of portfolios. The section on "Printed and Visual Components" listed tangible portfolio contents such as slides, pictures, sketches, tear sheets, awards, resume, and grade report. A five-point, scale allowed rating the necessity of each item listed. The "Characteristics of Portfolios" section listed intangible items such as organization, craftsmanship, and theme. A five-point, scale was used to rate the degree of importance of each item when assessing portfolio contents. The "Personal Attributes of Job Candidates" section listed attributes that may influence the

hiring decision. A five-point, scale allowed rating the degree of importance of each attribute when an employer makes a hiring decision.

The "Overall Skills and Abilities" section included social skills, ability to write, technical abilities, and verbal communication skills. A five-point, scale was used to indicate how often an employer can discern each ability by reviewing an applicant's portfolio. Finally a section including demographic questions was incorporated to help in analyzing data. Demographic questions were related to educational level, gender, age, title, company design focus, price category focus, and related issues.

Administration of Survey Instrument

The 232 apparel design firms selected for the study were mailed a packet containing a cover letter (Appendix C), questionnaire, and self-addressed, postage-paid reply envelope. The cover letter explained the purpose of the study and the importance of responses to the study's success. The packet was mailed using first-class postage.

After a one-week period, a follow-up postcard (Appendix C) was sent to all 232 individuals in the sample to serve as thanks to persons who had returned their questionnaires and as a reminder to those who had not. The original mailing and follow-up postcard yielded a total of 16 questionnaires. Three weeks after the original mail-out, a second follow-up packet was mailed to nonrespondents. The second follow-up packet consisted of a cover letter, a replacement questionnaire, and a return envelope. The cover letter restated the appeals from the original cover letter, informed nonrespondents that their surveys had not yet been received, and restated the importance of their responses. Four weeks after the original mail-out, the last follow-up consisted of a postcard (Appendix C) asking for responses to the questionnaire. The second follow-up and last postcard resulted in 24 additional responses. In a final attempt to increase

responses, 30 nonrespondent design firms were randomly selected from both Los Angeles and New York and contacted by telephone. Apparel design firms that were interested in receiving another questionnaire were faxed a copy. This effort resulted in four additional responses. A total of 44 responses were received, representing a response rate of 21%. A total of 22 packets were undeliverable and eliminated from the original mailing list. This reduced the original mailing list to 210 apparel design firms.

Analysis of Data

List of Questions and Interview Guides Used to Develop Questionnaire

After each interview was conducted and list of questions was collected, the researcher reviewed the responses and constructed a written summary of concerns, problems, and trends. The written summary included a decision/action to be taken regarding the concerns or problems. Frequencies for each item addressed during interviews were calculated. After all interview data were gathered, trends and commonalties in answers were examined in order to develop the questionnaire used in the final stage of the study.

Questionnaire

A descriptive analysis of data was conducted. The low response rate (21%) prevented the researcher from analyzing the data in a more statistically significant manner. Frequencies and percentages were calculated for all questionnaire items. Means of portfolio preferences (for portfolio physical components, portfolio characteristics, and personal attributes related to portfolios) were computed. Cross

tabulations between portfolio preferences and demographics were also used in analyzing the data.

CHAPTER IV

RESULTS

The purpose of this study was to investigate portfolio preferences of employers who make hiring decisions in the California and New York womenswear industries. This chapter examines demographic characteristics of the overall sample followed by the findings related to each research question. A low response rate (21%) resulted in insufficient sample size (n) to allow for statistical testing to evaluate research questions 2 through 15. However, the information gained from this survey does allow for portfolio design recommendations based upon observation of descriptive statistics, and provides valuable guidance for future studies.

Sample Demographics

The original sample consisted of 232 employers from apparel design firms (111 from Los Angeles and 121 from New York). A total of 44 employers from womenswear design firms responded and returned usable questionnaires (representing 18 design firms from Los Angeles=41% and 26 design firms from New York=59%). The overall response rate was 21% combining questionnaires from both locations. A summary of demographic characteristics of the sample is presented in Table 1.

Over half of the employers were female (55.8%) and the remaining respondents were male. Nine (23.1%) employers were 35 years of age or younger. Twenty-two

employers (55.4%) were between the ages of 36 and 54. Eight (20.5%) were age 59 or older with the oldest being 72 years of age.

The sample was well educated. Forty-one employers (97.7%) had at least some college or a higher educational level. Twenty-seven employers (64.3%) had completed either graduate school or a bachelor's degree. Fourteen employers (33.4%) had completed at least some college or a technical degree. Only one employer (2.4%) had a high school diploma. A large number of employers had many years of experience in a position which involved hiring apparel/fashion designers. Thirty employers (68.2%) had 10 or more years of experience. Fourteen employers (31.8%) had 10-15 years of experience, while 16 employers (36.4%) had 16 or more years of experience. One employer indicated having 40 years of experience. No respondents had less than two years of experience hiring apparel/fashion designers.

The majority of the design firms had been in business for many years. Thirty-one design firms (72.1%) had been in business for more than 10 years. None of the firms had been operating for less than four years. Twelve firms (28.8%) had been in business 4-10 years.

The majority of the design firms were categorized as small based on the number of employees. Twenty-seven design firms (77.1%) had 100 or fewer full-time employees, while seven firms (20%) had between 101 and 499 full-time employees. Only one design firm (2.9%) had over 500 full-time employees.

On the other hand, the majority of design firms reported high annual sales volume. Twenty-four firms (60%) had over \$10 million revenue in annual sales volume. Eleven firms (27.5%) had \$1-\$10 million in annual sales volume, while five design firms (12.5%) had only \$100,000-\$999,999 in annual sales volume.

Regarding the design focus of the firms the category, "designs that incorporate a specific look or styling," was selected by thirty-one firms (72.1%). The next most frequently selected category was original designs chosen by 21 firms (48.8%). The design focus least frequently used by the design firms (23.3%) was the category of knock-off designs. Also, three design firms (7%) indicated they had a different design focus by circling the "other" response option. However, in choosing the design focus of the company, employers could circle all the applicable categories from the four options: original designs, knock-off designs, designs with a specific look or styling, and the "other" category. Consequently, percentages appearing in Table 1 may represent a number of the same firms overlapping by having more than one design focus.

The following percentages were based on non-overlapping categories. Eight employers (18.6%) selected original designs as the sole design focus of their firms. One employer (2.3%) chose a combination of original designs and knock-off designs as the design focus of the firm. Eight employers (18.6%) indicated that their firms used a combination of original designs and designs with specific looks or styling. Five employers (11.6%) selected a combination of original designs, knock-off designs, and designs with a specific look or styling as the design focus of their firms. Two employers (4.6%) selected knock-off designs as the sole focus of their firms. Three employers (7%) said that their firms used a combination of knock-off designs and designs with a specific look or styling. A high percentage of the design firms (37.2%) used designs with a specific look or styling as the sole design focus.

There were several firms that represented two or more womenswear sub-segments. Sub-segments were career wear, sportswear, formal wear, and swimwear. Since some respondents circled more than one sub-segment choice, a particular design firm may be included in more than one sub-segment percentage shown in Table 1.

Career wear was designed by 17 firms (39.5%). One firm designed maternity wear (2.3%), 27 firms designed sportswear (62.8%), three firms produced intimate apparel (7%), 13 represented formal wear, and eight firms represented the "other" category (swimwear, suits, and coats). Over half of the firms (58.1%) focused on only one sub-segment of the womenswear industry. Twelve design firms (27.9%) produced for two sub-segments. Five design firms (9.3%) focused their business on three womenswear sub-segments. Only one design firm produced for four different sub-segments of womenswear.

There were also firms representing two or more price categories. Thus, a particular design firm may be included in more than one price category percentage in Table 1. Five firms (11.6%) focused on the budget price category, nine firms (20.9%) represented the better category, twelve firms (27.9%) were in the moderate and bridge categories, and 17 firms focused on the designer price category. The majority of the firms (74.4%) produced merchandise for one price category. All price categories were represented in the sample. Nine design firms (23.2%) focused on two price categories. The combinations of the price categories were: budget with moderate, better with bridge, and bridge with designer. Only two design firms (4.6%) produced for three price categories, a combination of better, moderate, and bridge.

The job title of the respondents represented in the sample included president, president/designer, president/manager, president/owner, president/head designer, president/corporate executive officer, corporate executive officer, designer, designer/owner, designer/co-principal, designer/head merchandiser, designer/corporate executive officer, design assistant, assistant designer/director of atelier, design director, vice-president, vice-president/owner, vice-president/designer, vice-president of design, vice-president of marketing/merchandising, vice-president/designer/owner, vice-

president/merchandiser, fashion merchandiser, director of recruiting, and marketing manager.

Findings

Data were collected and analyzed to answer 15 research questions. Research Question 1 was addressed by administering a list of questions and interview guides to industry professionals and educators through informal interviews. Data for remaining research questions were obtained using a survey instrument that was based on the results of industry professionals' and educators' initial interviews. The survey instrument, a questionnaire, was mailed to womenswear industry professionals in Los Angeles and New York. Results related to each study question are reported and examined in this section.

Research Question 1

What current portfolio practices and preferences (including physical components, characteristics, and personal attributes related to portfolios), as rated by interviewed educators and industry professionals in the designated fields, were used in generating the survey instrument for apparel design professionals? Answers, obtained from five industry professionals and seven educators, were analyzed, trends were noted, and relevant items were reviewed and used in the development of the survey instrument. The construction of the questionnaire followed Dillman's recommendations (1978, 1991). The questionnaire is included in Appendix C.

The front cover of the questionnaire contained the title of the study and a graphic illustration, directions for completion, and the name and address of the

educational institution. The back cover consisted of an invitation to make additional comments related to the study. A thank you for participation was stated as well as an offer to provide a copy of the results to respondents upon request. The questionnaire items were organized into six major sections.

Section One, entitled "General Portfolio Questions," was developed primarily from the industry professional list of questions; a few questions related to the portfolio from the industry professional interview guide were included in this section. Items were related to importance of portfolios in design-related positions, ways the portfolio was incorporated into the job application process, ideal number of pieces in a portfolio, order for item placement in portfolios, portfolio size preference, and others. Additional questions addressed preferences regarding the portfolio case type and color. The format of these items included yes/no, multiple choice, and some open-ended questions.

Section Two of the questionnaire was related to preferences regarding "Visual and Printed Components of Portfolios." A five-point scale was included which allowed participants to rate the necessity of each item. All portfolio items listed in the original interview guide were used in this section except three items that were determined to be unnecessary based on initial interviews. The items that were deleted related to finished works/projects, bibliography of sources used, and journals/logs. On the other hand, items directly related to the apparel/fashion design industry such as garment construction, working sketches, evidence of marker making skills, and others were listed for respondents to rate. Among these items were photos of garments (full views, different angles, showing design details), variety of sketching mediums, evidence of computer-aided-design (sketching and patternmaking), evidence of patternmaking

knowledge (by drafting, flat pattern, and draping), grading knowledge, garment construction skills, and others.

The items in Section Two were originally rated based on a four-point frequency scale (always, sometimes, rarely, and never). The scale was reviewed and changed to a five-point necessity scale (essential, important, acceptable, minimal, and no need). A few items, related to location preference for resume, references, and transcript were changed into a multiple-choice format.

Section Three involved rating the importance of six portfolio characteristics when assessing a portfolio. Four of the nine original characteristics in the interview guide were used for the questionnaire. Based on the interview results, orientation consistency (horizontal vs. vertical) and organization were added. The format of the rating scale was modified from a yes/no and a three-point importance scale (very important, important, and not important) to a five-point importance scale including the following choices: very important, moderately important, neutral, moderately unimportant, and not important at all.

Section Four involved rating the degree of importance of personal attributes of job candidates during hiring decisions. The original interview guide listed factors such as resume, references, and skills in this section. These items were removed from Section Four and placed in Section Two on "Visual and Printed Components of Portfolios." The original five-point importance scale included the following choices: very important, above average importance, average importance, below average importance, and not important. This scale was changed to include these choices on the final questionnaire: very important, moderately important, neutral, moderately unimportant, and not important at all.

Section Five listed skills and abilities which may be discerned by reviewing a job candidate's portfolio. The original yes/no format was changed to a five-point frequency scale. In the original interview guide, educators and industry professionals were asked to indicate what skills and abilities they looked for when assessing portfolios. Several individuals indicated that they were not necessarily able to discern these skills/abilities through the portfolio. Therefore, the question was changed to focus on how often these skills/abilities were actually discernible by simply reviewing portfolios. The five-point frequency scale included the following choices: always, frequently, sometimes, almost never, and never. Two skills were omitted after initial interviews.

Section Six consisted of demographic items. Questions related to age, education, gender, work experience, years in business, and number of employees. The most relevant questions were those included in the initial interview guide for industry professionals. Additional demographic questions specific to the apparel/fashion industry were incorporated into the final questionnaire. These questions were related to design focus of the company, price category focus, sub-segments of the womenswear industry, annual sales volume, job title, company description, positions hired, and other areas.

Research Question 2

What are the most common ways the portfolio is incorporated into the job application process by employers represented in the sample?

A summary of some ways in which portfolios are most commonly incorporated into the job application process by employers that hire apparel/fashion design graduates is presented in Table 2. The majority of design firms required a portfolio

when interviewing an applicant for a design-related position. Thirty-eight employers (86.4%) required portfolios, while six employers (13.6%) did not require them as part of the application process.

The sample was split regarding the typical application process involving portfolios. Eighteen employers (43.9%) indicated that all applicants' portfolios were screened. Nineteen employers (46.3%) indicated that only selected applicants' portfolios were screened. Only four employers (9.8%) suggested other application processes in the "other" category including reviewing portfolios during the interview, a wide-open application process, reviewing working sketches, and encouraging applicants to send the portfolio by mail or messenger.

When employers were asked if they preferred time to review the applicant's portfolio quietly with no interruptions before asking the applicant questions, 26 employers (59.1%) responded "yes." Eighteen employers (40.9%) responded "no."

An overwhelming majority of employers expected apparel/fashion design graduates to present their portfolios during the interview process. Forty employers (90.9%) expected portfolio presentations, while the remaining employers did not expect candidates to present their portfolios. Of the 40 employers who expected portfolio presentations, 24 indicated that presentations were made to interviewer(s), 18 indicated job candidates present their portfolios to the Chief Executive Officer, three employers indicated job candidates present their portfolios to other employees, and 14 identified other personnel members (e.g., owner/head designer or design room managers) to whom portfolio presentations are made.

Research Question 3

What are the most common skills and abilities industry professionals perceive they can discern by reviewing graduates' portfolios? What is the one preferred skill or ability industry professionals look for in recent apparel design graduates?

Employers were asked to rate how often skills/abilities of apparel/fashion design graduates could be discerned by simply reviewing job candidates' portfolios. The frequency scale choices included 4=always, 3=frequently, 2=sometimes, 1=almost never, and 0=never.

Skills/abilities rated by employers included ability to apply knowledge, ability to make decisions, technical abilities, social skills, problem-solving skills, ability to take risks, ability to write, leadership abilities, verbal communication skills, interpersonal skills, and organizational skills. Table 3 indicates how often employers are able to discern the listed skills/abilities by reviewing the portfolio.

Social skills, leadership skills, and interpersonal skills were rated as the least frequently discerned skills by reviewing the portfolio. These skills were never or almost never discerned by 22 employers (50%). The same three skills were sometimes discerned by 11 (25%), 13 (29.5%), and 7 (15.9%) employers respectively. Social skills and leadership skills were always or frequently discerned by only nine employers (20.5%). Interpersonal skills were always or frequently discerned by 15 employers (34.1%).

Organizational skill was the most frequently discerned skill by reviewing the portfolio. Thirty-three employers (75%) were able to discern organizational skills always or frequently by simply reviewing the portfolio. Six employers (13.6%) sometimes discerned these skills and five (11.3%) never or almost never discerned them.

Technical abilities were rated as the second highest discernible skill/ability by simply reviewing the portfolio. Twenty-nine employers (66%) discerned technical skills through reviewing the portfolio. Twelve (27.3%) sometimes discerned technical abilities, while only three (6.8%) never or almost never discerned technical abilities through the portfolio.

The ability to apply knowledge was the third highest discernible ability through reviewing the portfolio. Twenty-five employers (58.1%) rated the ability to apply knowledge as always or frequently discerned by reviewing the portfolio. Fifteen (34.8%) rated it as sometimes discerned, while only three (7%) rated it as never or almost never discerned from seeing a portfolio.

Verbal communication skills were always or frequently discerned by 21 employers (47.7%). Verbal skills were sometimes discerned by four employers (9.1%) and never or almost never discerned by 19 employers (43.2%). This indicates that verbal skills may be more readily discernible during the interview process.

The ability to write was rated as readily discernible through the portfolio. The ability to write was always or frequently discerned by 17 employers (40.5%), sometimes discerned by ten employers (23.8%), and never or almost never discerned by 15 employers (35.7%).

The ability to make decisions, problem-solving skills, and ability to take risks were rated similarly as they were sometimes discerned through the portfolio by 16 (36.4%), 15 (34.1%), and 18 (40.9%) employers respectively. On the other hand, the ability to make decisions and the ability to take risks were rated as always or frequently discerned by 17 (38.6%) and 15 (34.1%) employers, while problem-solving skills were always or frequently discerned by 13 employers (29.5%). One-fourth of the employers indicated that the ability to make decisions and the ability to take risks were never or

almost never discerned through seeing a portfolio, while over one-third of the employers (36.3%) never or almost never were able to discern problem-solving skills.

Employers were asked to choose the one skill or ability that would weigh the heaviest in their minds when making hiring decisions. The one skill or ability chosen by the highest number of employees (nine or 26.5%) was the ability to apply knowledge. Next, was organizational skills which was selected by eight (23.5%) employers. Six employers (17.6%) selected interpersonal skills. Four employers (11.8%) chose technical skills. Two employers (5.9%) selected problem-solving skills. Ability to make decisions, ability to take risks, and leadership abilities were the abilities weighing the least in the minds of the employers when making a hiring decision.

Research Question 4

What physical portfolio components are preferred most frequently by employers represented in the sample?

Employers were asked to rate the necessity for recent apparel/fashion design graduates to include printed and visual items in their portfolios when seeking employment. The necessity scale included the following response choices: 4=essential, 3=important, 2=acceptable, 1=minimal, and 0=no need. A total of 38 items were listed in this section on the questionnaire. Frequencies for ratings of physical portfolio components are presented in Table 4.

Three items were rated of highest necessity as they were considered essential or important by an overwhelming majority of the employers (90.9-95.5%). These items were the applicants' name with current address, working sketches of design concepts, and freehand sketches of design ideas (illustrations).

The following items were considered either essential or important by two-thirds or more of the employers: evidence of garment construction skills (37 firms=86%), evidence of patternmaking knowledge through draping (34=81%), evidence of patternmaking knowledge through flat pattern (32=76.2%), evidence of patternmaking knowledge through drafting (31=73.8%), evidence of originality in designs (31=73.8%), materials representative of work experience including internships (29 firms=66%), and evidence of decorative treatments to fabrics (28 firms=65.1%).

Over half of the employers considered the inclusion of sequential design work from rough idea to final design (24 firms=54.5%), evidence of distinctions and awards (24 firms=54.5%), and evidence of costing knowledge for design concepts (23 firms 52.2%) to be essential or important.

Among the portfolio items rated as acceptable by at least 17 (38.6-41.9%) employers but not necessarily rated essential or important were: evidence of pattern grading ability (rated essential/important by 12 firms=28%), evidence of computer-aided-design sketching (rated essential/important by 12 firms=27.9%), evidence of computer-aided-design patternmaking (rated essential/important by 11 firms=25.6%), team design projects (rated essential/important by 8 firms=18.2%), and photographic reductions of work (rated essential/important by 6 firms=13.6%).

Items considered of no need or minimal need for inclusion in portfolios by at least two-thirds of the employers were: video recordings of designs (37 firms=84.1%), slides of design work (33 firms=76.7%), photograph of the applicant (34 firms=77.3%), table of contents (31 firms=72.1%), and attitude and interest surveys (30 firms=68.2%). Other items rated with no need or minimal need for portfolio inclusion by over half of the employers consisted of statement of design(s) problem solved (27 firms=64.3%), writing samples (28 firms=63.7%), self-assessment (26 firms=59.1%), photos of one

garment from different angles (25 firms=56.8%), and a list of community service or other extra curricular activities (24 firms=54.5%).

In regard to whether to include a resume in the portfolio, 27 employers (62.8%) preferred to see the resume separate from the portfolio, while 15 (34.9%) preferred the resume in the portfolio. The majority of employers (60%) who preferred the resume in the portfolio wanted to see it in the front of the portfolio, while the remaining wanted to see it in a location other than the front of the portfolio.

Over half of the employers (62.8%) indicated they did not need to see an applicant's transcript, nine employers (20.9%) preferred the transcript in the portfolio, and seven (16.3%) wanted the transcript separate from the portfolio. Regarding applicant's references, 20 employers (46.5%) preferred to see the references with the resume separate from the portfolio, 12 employers (27.9%) wanted to see references with the resume in the portfolio, and ten (23.3%) wanted the references provided upon request.

Research Question 5

What portfolio characteristics are preferred most frequently by employers represented in the sample?

Employers were asked to rate the importance of certain portfolio characteristics in relation to assessing the contents of a portfolio. The importance scale consisted of 4=very important, 3=moderately important, 2=neutral, 1=moderately unimportant, and 0=not important at all. Characteristics listed were style, theme, craftsmanship, orientation consistency (horizontal vs. vertical), organization, and individuality of the portfolio.

Frequencies of employers' preferences of portfolio characteristics are reported in Table 5. Individuality, organization, and style were the most highly rated characteristics. At least 39 employers rated individuality (93.1%), organization (93%), and style (90.7%) as very important or moderately important, while three or fewer employers (2.3-7%) rated them of neutral importance.

Craftsmanship and theme were also rated as very important or moderately important by a majority of employers when assessing the contents of portfolios. Thirty-seven employers (86%) rated craftsmanship and 32 employers (74.4%) rated theme as very important or moderately important. Orientation consistency was the characteristic with the lowest importance rating although 20 employers (48.8%) rated orientation consistency as very important or moderately important.

Research Question 6

What personal attributes related to portfolios (how a person verbally communicates and physically presents the portfolio during an interview process) are preferred most frequently by apparel design industry professionals represented in the sample? What is the one preferred personal attribute that industry professionals look for in recent apparel design graduates?

Research Question 6 involved the importance of certain personal attributes to employers when they hire job applicants. Employers indicated the importance of each personal attribute based on the following scale: 4=very important, 3=moderately important, 2=neutral, 1=moderately unimportant, and 0=not important at all. The 11 personal attributes listed were personality, appearance, work ethic, honesty, promptness, assertiveness, age, extroversion, ambition, self-assurance, and

enthusiasm. Table 6 presents frequencies of employers' preferences regarding personal attributes of job candidates. Honesty, work ethic, and enthusiasm were rated as very important by an overwhelming majority of the employers. Honesty was the most highly rated personal attribute; 43 employers (97.7%) considered it very important. Work ethic and enthusiasm were considered very important by 41 employers (93.2%).

Promptness and personality were considered very important by 37 employers (84.1%) and 34 employers (77.3%) respectively. Self-assurance and ambition of job applicants were rated as very important by 28 employers (63.6%) and 25 employers (56.8%) respectively.

Ambition, assertiveness, and appearance were also considered very important by approximately half of the employers (56.8%-47.7%). Extroversion and age were the personal attributes considered least important when hiring job applicants. Extroversion was rated as very important by only six employers (14%), moderately important and neutral by 17 employers (39.5%), and moderately unimportant and not important at all by 20 employers (46.5%). Age was very important to only one employer (2.3%), considered moderately important by 10 employers (22.7%), and rated moderately unimportant and not important at all by 12 employers (27.3%). The majority of the employers (47.7%) were neutral in regard to age importance.

Employers were asked to choose the one personal attribute that would weigh the heaviest when making a hiring decision. Seventeen employers (43.6%) indicated that the one personal attribute to be considered most in hiring was work ethic. Nine (23.1%) selected personality as the one most important personal attribute.

Research Question 7

Do portfolio preferences of womenswear industry professionals represented in the sample vary based on respondents' demographic characteristics?

The demographic characteristics considered were gender, age, education, and length of time involved in hiring apparel/fashion designers. Table 7 presents the means of portfolio preferences of female employers while Table 8 contains the means of portfolio preferences of male employers. Means of portfolio preferences of employers between the ages of 25-35 are presented in Table 9. Portfolio preferences based on mean calculations for employers between the ages of 36-54 are in Table 10 and mean calculations for employers ages 55-72 are presented in Table 11. Table 12 contains the means of portfolio preferences for employers with a high school diploma or some college. Table 13 presents means of portfolio preferences of employers with technical school education and Table 14 contains the means of portfolio preferences of employers with a Bachelor's degree. Means of portfolio preferences of employers with a graduate degree are presented in Table 15. Means of portfolio preferences of employers with 2-9 years of hiring experience are presented in Table 16. Means of portfolio preferences of employers with 10-15 years of hiring experience are shown in Table 17. Table 18 contains the means of portfolio preferences of employers with 16-40 years of hiring experience. Within each table, physical components, portfolio characteristics, and personal attributes are presented in descending order based on means calculated for the respondents with the identified demographic characteristic reported in that table. Consequently, for "physical components" items, a higher mean represents a greater necessity for inclusion in the portfolio. For "characteristics" and "personal attributes" items, a higher mean represents a greater degree of importance.

There were no major differences of employers' ratings (mean differences ranged from .03-.57) regarding necessity of printed and visual items for portfolio inclusion based on gender regarding the following items: table of contents, photos of one garment from different angles, writing samples, self-assessments, team design projects, attitude and interest surveys, list of community service or other extra curricular activities, sequential design work, evidence of distinctions and awards, evidence of costing knowledge, evidence of CAD in patternmaking, evidence of CAD in sketching, evidence of pattern grading ability, and evidence of decorative treatments fabrics. Also there were no major differences in employers' ratings regarding characteristics of portfolios and personal job attributes of job candidates.

There were also no marked differences on portfolio preferences based on means especially for items considered of more necessity for inclusion in portfolios and characteristics of portfolios and personal attributes of job candidates related to portfolios based on age, years employers had hiring apparel/fashion design graduates, and education.

Research Question 8

Are there differences among the womenswear industry sub-segments (e.g., sportswear, intimate apparel, or formal wear) in employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?

Ratings by employers regarding portfolio physical components, portfolio characteristics, and personal attributes related to portfolios were compared based on industry sub-segment categories. The sub-segment categories included career wear,

maternity, sportswear, intimate apparel, formal wear, and an "other" category which included swimwear, dresses, suits, and coats. For each of the industry sub-segments a mean was calculated for each item included in the three identified sections. Table 19 contains the means of portfolio preferences of employers in the career wear sub-segment. Table 20 presents the means of portfolio preferences of employers in the maternity wear sub-segment. Table 21 shows the means of portfolio preferences of employers in the sportswear sub-segment. Table 22 lists the means of portfolio preferences of employers in the intimate apparel sub-segment. Table 23 presents the means of portfolio preferences of employers in the formal wear sub-segment. Finally Table 24 contains the means of portfolio preferences of employers in the "other" category representing swimwear, suits, and coats.

Portfolio physical components. The means of all the sub-segment responses for name with current address; working sketches; freehand sketches of design ideas; evidence of patternmaking through draping, drafting, and flat pattern; evidence of originality in designs; and evidence of garment construction were of 3.0 or higher indicating these items to be of important or essential for inclusion in portfolios. In addition, the mean ratings of intimate apparel employers for sequential design work from rough idea to final design, materials representative of work experience including internships, and evidence of distinctions and awards were 3.0 or higher indicating these items are essential or important in portfolios when applying for intimate apparel positions. The one maternity wear sub-segment employer considered a cover sheet with a name or logo and sequential design work from rough idea to final design to be essential or important for inclusion (means of 3.0 or higher). However, with only one

respondent in the maternity wear sub-segment, this finding may not represent preferences of all maternity wear employees.

In addition to calculating means for employers' ratings, percentages were also generated to provide additional insight. In all sub-segments, the majority of employers (62%) indicated that a table of contents was of no need or minimal need in a portfolio. Photos of one garment from different angles was considered of no need or minimal need by at least 50% of employers in all sub-segments. Writing samples were rated of no need or minimal need by over 64% of employers in all sub-segments. Statement of design problem(s) solved was considered as not needed or of minimal need according to over 58% of employers from all sub-segments. Self-assessment was rated of no need or minimal need by at least 50% of employers in all sub-segments.

Team design projects were considered of no need or minimal need by over 41% of employers in career wear and formal wear businesses, while over 44% of employers in sportswear, intimate apparel, and other businesses considered it as an acceptable item for inclusion in portfolios. Attitude and interest surveys were considered of no need or of minimal need by over 58% of employers in all sub-segment categories. A list of community service or other extra curricular activities was of no need or minimal need to over 53% of employers in all sub-segments, except intimate apparel. One-third of employers in intimate apparel considered including a list of community service or other extra curricular activities in the portfolio as being either of no need or minimal need, acceptable, and important or essential.

Sequential design work from rough idea to final design was considered important or essential by over 46% of employers in all sub-segments. Evidence of distinctions and awards was considered important or essential by over 51% of employers in career wear, sportswear, and intimate apparel, and considered acceptable

by over 50% of employers in maternity, formal wear, and other sub-segments. Costing knowledge was rated as important or essential by over 48% of employers in career wear, sportswear, and formal wear. Computer-aided-design patternmaking was an item considered acceptable by over 46% of employers in career wear, sportswear, intimate apparel, and other sub-segments. Computer-aided-design sketching was considered acceptable by over 46% of employers in career wear and sportswear. Pattern grading ability was considered important or essential by over 66% of employers in intimate apparel, considered acceptable by over 47% of employers in career wear and maternity wear, and considered of no need or minimal need by over 53% of employers in formal wear.

Evidence of decorative treatments to fabrics was considered important or essential by over 64% of employers in all sub-segments except maternity wear. The one employer in maternity wear considered this item as acceptable for inclusion in the portfolio.

Portfolio characteristics. The means were of 3.0 or higher for five of the six portfolio characteristics, indicating the five characteristics are very important or moderately important for portfolio inclusion. The one portfolio characteristic with means ranging from 2.0-2.62 for all sub-segments except maternity wear was orientation consistency (horizontal vs. vertical). These 2.0-2.62 means indicated many of the employers were neutral regarding the importance of orientation consistency. Having a portfolio theme was considered moderately important or very important by over 70% of employers in all sub-segments. Craftsmanship and individuality were rated as moderately important or very important by over 88% of employers in all sub-segments. Orientation consistency was considered moderately important or very important by over

41% of employers in career wear, maternity, sportswear, and the “other” sub-segment category. Organization of the portfolio was rated as moderately important or very important by over 87% of employers in all sub-segments.

Personal attributes related to portfolios. The means for all eleven personal attributes were of 3.0 or higher except for extroversion and age. Personality was considered moderately important or very important by over 94% of employers in all sub-segments. Appearance and enthusiasm were considered moderately important or very important by over 92% of employers in all sub-segments. Assertiveness and ambition were considered moderately important or very important by over 84% of employers in all sub-segments. Age ratings were concentrated on neutral, moderately unimportant, and not important at all. Over 48% of employers in career wear, sportswear, and formal wear indicated they were neutral regarding age as a hiring decision factor. Extroversion was considered moderately important or very important by over 46% of employers in career wear, sportswear, and the “other” sub-segment. Self-assurance was rated as moderately important or very important by over 66% of employers in all sub-segments.

Employers chose the one personal attribute that weighed the heaviest in their minds when making hiring decisions. The most influential personal attributes according to sub-segments were: work ethic in career wear, maternity, sportswear, and “other;” personality in intimate apparel; and work ethic, self-assurance, and enthusiasm (with equal ratings) in the formal wear sub-segment.

Research Question 9

Are there differences among apparel firms of different size in employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?

Size of apparel design firms was measured by either the number of employees or by the annual sales volume. Research Question 9 was intended to compare the ratings of employers from different sized firms regarding portfolio physical components, portfolio characteristics, and personal attributes related to portfolios. However, the majority of apparel design firms (27 firms; 77.1%) had fewer than 100 employees which classified them as small businesses according to the U.S. Small Business Administration (1989). Regarding annual sales volume, 24 apparel design firms (60%) had \$10.1 million or more in annual sales. The valid comparison of portfolio preferences based on number of employees was not possible due to the 77.1% firms with fewer than 100 employees and 22.1% firms with more than 100 employees. Thus, the size comparisons were based on annual sales volume of companies which included more balanced categories. Means of portfolio preferences of employers in design firms with less than 100 employees are presented in Table 25. Means of portfolio preferences of employers in design firms with 100 or more employees are shown in Table 26. Tables 27-29 contain the portfolio preferences of employers in firms with less than one million dollars, between one and ten million dollars, and more than ten million dollars in annual sales volume.

There were no marked differences in employers' portfolio physical components preferences based on annual sales volume, especially for items rated of highest necessity for portfolio inclusion. The means calculated for design firms in all annual

sales categories were 3.0 or higher for these portfolio physical components: working sketches of design concepts, name with current address, freehand sketches of design ideas, and evidence of patternmaking knowledge through flat pattern. Means of 3.0 or higher represented ratings of essential and important for inclusion in portfolios. The vast majority of the ratings for characteristics of portfolios and personal attributes of job candidates generated means of 3.0 or higher, indicating these characteristics and attributes are very important or moderately important for inclusion. Orientation consistency was the least important consideration for portfolios based on means below 3.0 for employers in all annual sales volume categories. Extroversion and age were the personal attributes of job candidates that were considered least important when hiring based on means below 3.0.

Research Question 10

Are there differences among apparel design firms of different geographic location (east coast vs. west coast) in employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?

Results of employers' ratings regarding portfolio physical components, portfolio characteristics, and personal attributes related to portfolios were compared based on apparel design firm location (Los Angeles vs. New York). Means of portfolio preferences based on geographic location are shown in Tables 30 for Los Angeles and Table 31 for New York.

Portfolio physical components. Items ratings with means of 3.0 or higher (representing essential and important ratings) in both locations included name with current address, working sketches of design concepts, freehand sketches of design

ideas, evidence of garment construction skills, and evidence of patternmaking knowledge through draping and flat pattern. Over 64% of employers in Los Angeles and New York indicated that having a portfolio table of contents was not needed or of minimal need. Photos of one garment from different angles, writing samples, and self-assessment were similarly rated as being of no need or minimal need by over 50% of employers in both Los Angeles and New York. Over 70% of employers in New York indicated there was no need or minimal need for including a statement of design problem(s) solved as compared to 55.6% of employers with the same rating in Los Angeles. Team design projects were considered more important for inclusion in a portfolio in Los Angeles. Over 83% of employers in Los Angeles indicated that team design projects were acceptable/important/essential in portfolios compared to 57.7% of New York employers who gave the same rating.

Over 53% of employers in Los Angeles and New York said there was no need or minimal need to include a list of community service or other extra curricular activities in the portfolio. Inclusion of sequential design work from rough idea to final design was rated as acceptable/important/essential by 72.2% of employers in Los Angeles and 88.4% in New York. Evidence of distinctions and awards was rated acceptable/important/essential by 96.1% of employers in New York compared to 77.8% of employers in Los Angeles. Evidence of costing knowledge was rated as important or essential by 72.2% of employers in Los Angeles compared to 38.5% of employers in New York.

Over 48% of employers in both Los Angeles and New York considered evidence of CAD in patternmaking and sketching acceptable or important items for inclusion in portfolios. Evidence of pattern grading ability was rated of more importance by employers in Los Angeles. Eighty-three percent of employers in Los Angeles

considered evidence of pattern grading acceptable or important for the portfolio compared to 48% of employers in New York. Evidence of decorative treatments to fabrics was rated as being acceptable (means of 2.89 in Los Angeles and 2.79 in New York) by employers in both locations.

The majority of employers (over 55%) in both Los Angeles or New York preferred to see the applicant's resume separate from the portfolio. At least 50% of Los Angeles employers and 72% of New York employers indicated they did not wish to see the applicant's transcript.

Portfolio characteristics. Employers' mean ratings of the importance of portfolio characteristics were similar for all six portfolio characteristics. All characteristics were considered relatively important by employers in both locations as indicated by means ranging from 2.35 to 3.96 (representing ratings of neutral, moderately important, and very important). The portfolio characteristic rated least important was orientation consistency (horizontal vs. vertical); 35.3% of employers in Los Angeles rated it as moderately important or very important as compared to 54.2% of New York employers giving the same rating.

Personal attributes related to portfolios. Means for personal attributes in both locations were 3.0 or higher (representing very important and moderately important ratings), except for age and extroversion. Personality and assertiveness, and enthusiasm were rated as moderately important or very important by over 92% of employers in both locations. Appearance, ambition, and self-assurance were considered moderately important or very important by over 88% of employers in Los Angeles and New York. Extroversion was considered moderately important or very

important by approximately 41% of employers in both locations. Age was the personal attribute of least importance to employers in Los Angeles and New York. Only 16.7% of employers in Los Angeles and 26.9% of employers in New York considered age as a moderately important factor in hiring. The majority of employers (approximately 42% in both locations) indicated they were neutral in consideration of age when hiring.

Research Question 11

Are there differences among firms having been in business different lengths of time in regard to employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?

The number of years apparel design firms had been in business (2-40 years) was considered when comparing employers' ratings of portfolio physical components, portfolio characteristics, and personal attributes related to portfolios. Means of portfolio preferences of employers in firms with seven or fewer years in business are presented in Table 32. Means of portfolio preferences of employers in firms with 8-15 years in business are shown in Table 33. Means of portfolio preferences of employers in firms with 16 or more years in business are summarized in Table 34.

Portfolio physical components. There were only four of the 38 items with means of 3.0 or higher for employers in all three business categories compared for Research Question 11. These were name with current address, working sketches of design concepts, freehand sketches of design ideas, and evidence of patternmaking through flat pattern. The means of the other 34 physical component items were varied for the three "years in business" categories compared.

Over 60% of employers said there was no need or minimal need to include a portfolio table of contents regardless of length of time in business. Photos of one garment from different angles was considered of no need or minimal need by over 45% of employers in business for 2-9 years and 11 or more years. Two-thirds of employers in business 8-10 years rated photos of one garment from different angles as acceptable or important items for inclusion in portfolios. Writing samples were rated of no need or minimal need by at least 50% of employers regardless of how long their firms had been in business.

At least 50% of employers in business 4-5 years and 8 or more years saw no need or minimal need to include self-assessments in portfolios compared to 75% of employers in business for 6-7 years who indicated self-assessments were acceptable or important items for portfolio inclusion. Statement of design problem(s) solved was rated of no need or minimal need by at least 50% of employers in business for 4-7 years and 8 years or more while two-thirds of employers in business for 8-10 years considered it an acceptable or important item for portfolio inclusion. Team design projects were considered acceptable/important by over 55% of employers in business for 8 or more years while at least 50% of employers in business for 4-7 years saw no need or minimal need to include them in the portfolio. Three-fourths of employers in business for 6-7 years considered a list of community service or other extra curricular activities an acceptable/important item for inclusion in portfolios while at least 50% of employers in business for 4-5 and 8 or more years rated it as of no need or minimal need. Over 45% of all employers rated sequential design work from rough idea to final design as an important or essential item for portfolios regardless of how long they had been in business.

Evidence of distinctions and awards and evidence of costing knowledge were rated as important or essential by over 44% of all employers. CAD in patternmaking was considered important/essential by over 66% of employers in business for 8 years or more while 75% employers in business for 6-7 years considered it of no need or minimal need. Fifty percent of businesses in operation for 4-5 years rated CAD in patternmaking an essential item for portfolio inclusion and sketching an acceptable or important item for inclusion in portfolios. Evidence of pattern grading ability was rated as an acceptable/important/essential item for portfolios by at least 50% of employers in business for six or more years. Fifty percent of employers in business for 4-5 years rated evidence of CAD patternmaking and CAD sketching as essential items in portfolios. Over 66% of employers in business for eight or more years indicated that evidence of CAD sketching was an acceptable/important/essential item while 50% of employers in business for 6-7 years rated it as an acceptable item. Evidence of decorative treatments to fabrics was rated as an acceptable/important/essential item by over 77% of employers in business for six or more years. All employers in business for 4-5 years considered the evidence of decorative treatments to fabrics an acceptable item in portfolios.

Over 44% of all employers preferred to see the applicant's resume separate from the portfolio. At least 52% of employers in all business length categories indicated they did not wish to see the applicant's transcript.

Portfolio characteristics. At least 50% of employers rated the portfolio characteristics of theme, craftsmanship, orientation consistency, organization, and individuality as being moderately important or very important regardless of how long the company had been in business. The characteristic with the lowest rating was

orientation consistency; only 38.1% of employers in business for over 11 years considered this characteristic as moderately important or very important. Means calculated for employers' ratings of orientation consistency were less than 3.0 regardless of how long the firms had been in business.

Personal attributes related to portfolios. Employers' ratings of age and extroversion resulted in means of less than 3.0 (representing ratings of neutral, moderately unimportant, and not important at all) for all employers. Ratings of the remaining nine personal attributes generated means of 3.0 or higher (representing ratings of very important and moderately important).

At least 75% of employers rated the personal attributes of personality, appearance, assertiveness, extroversion, and enthusiasm as moderately important or very important regardless of the number of years they had been in business. Over 40% of all employers in business were neutral regarding age in hiring decisions. At least 50% of employers in business for 4-7 years considered ambition very important when hiring applicants. Over 88% of employers in business eight or more years considered ambition very important or moderately important in job applicants. Self-assurance was rated as very important by at least 75% of employers in business for 4-7 years and considered very important or moderately important by over 83% of employers in business for 8 or more years.

Research Question 12

Are there differences among firms of different price category focus in employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?

Employers' ratings of portfolio physical components, portfolio characteristics, and personal attributes related to portfolios were compared based on the price category focus of the apparel design firms. The price categories consisted of budget, better, moderate, bridge, and designer. Tables 35-39 present means of portfolio preferences of employers of apparel design firms that focus on the budget, better, moderate, bridge, and designer price categories respectively.

Portfolio physical components. Means of 3.0 or higher (representing essential and important ratings) were calculated for employers' ratings of the following items in all price categories: name with current address, working sketches of design concepts, freehand sketches of design ideas, evidence of originality in designs, evidence of garment construction skills, evidence of patternmaking knowledge through drafting, and evidence of patternmaking knowledge through flat pattern. For the other 31 physical components, there was variance among the five price categories based on means of employers' ratings.

Including a table of contents was considered of no need or minimal need by over 58.3% of employers representing all price categories. Photos of one garment from different angles were rated of no need or minimal need by at least 50% of employers in all price categories. Writing samples were considered of no need or minimal need by over 66% of employers representing budget, bridge, and designer price categories. About 33% of employers in better and 25% of employers in moderate price categories considered writing samples acceptable items to be included in portfolios.

Over 41% employers in all price categories rated a self-assessment as an item of no need or minimal need for portfolios. Statement of design problem(s) solved

was considered of no need or minimal need by at least 60% of employers in budget, bridge, and designer price categories. Over 66% of employers in the better category considered the statement of design problem(s) solved an acceptable or important item while over 58% of employers in the moderate category considered it acceptable/important/essential. Team design projects were rated as acceptable or important for portfolios by at least 60% of employers in budget, better, and moderate categories and considered acceptable/important/essential by over 58% of employers in the bridge and designer categories.

A list of community service or other extra curricular activities was considered an acceptable or important item for portfolios by over 41% of employers in the better, moderate, and designer categories compared to 58% who considered it acceptable/important/essential in the bridge category. Forty percent of employers in the budget category rated a list of community service or other extra curricular activities as an acceptable item in portfolios. Over 47% of employers in all price categories considered sequential design work from rough idea to final design to be an important or essential item. Evidence of distinctions and awards was rated as important or essential by at least 40% of employers in budget, moderate, bridge, and designer categories and rated important by 55.6% of employers in the better category. Over 60% of employers in the budget, moderate, and designer categories indicated that evidence of CAD in patternmaking was an acceptable/important/essential item for portfolio inclusion. Over 66% of employers in the better category considered evidence of CAD in patternmaking important and 63.6% of employers in the bridge category rated it as an acceptable item for portfolios. Over 37% of employers in all price categories considered evidence of CAD in sketching an acceptable item.

Over 56% of employers in all price categories except better preferred to see an applicant's resume separate from the portfolio. The majority of employers (66.7%) in the better category preferred the resume in the applicant's portfolio. Over 45% of employers in the budget, moderate, bridge, and designer category expressed no need to see the applicant's transcript while 44.4% of employers in the better category preferred to see the transcript in the portfolio.

Portfolio characteristics. The mean for employers' rating of orientation consistency was less than 3.0 as rated by employers in all price focus categories. Means of employers' ratings in all five price categories for the remaining five portfolio characteristics (individuality, style, organization, craftsmanship, and theme) ranged from 2.92 to 4.00 with all but one mean being 3.0 or higher. These means of 3.0 or higher represented employer ratings of essential and important for the five identified characteristics.

Having a portfolio theme was deemed very important or moderately important by over 68% of employers in all price categories. Craftsmanship and organization were rated as important or moderately important by over 83% of employers in all price categories. Orientation consistency was considered important or essential by about 45% of employers in better and moderate categories, while about 60% employers in budget and designer rated it in the same manner. Only 30% of employers in bridge considered orientation consistency important or essential. Individuality was considered as very important or moderately important by over 88% of employers in all price categories.

Personal attributes related to portfolios. Means were calculated for employers' ratings of the personal attributes considered when hiring job applicants and comparisons were made among the five price categories. The lowest mean ratings (less than 3.0) were for extroversion and age across all price categories. Means for ratings of the remaining nine personal attributes were 3.0 or higher representing employer ratings of very important or moderately important for the nine attributes across all nine categories.

Over 91% of employers in all price categories except moderate, considered personality and appearance moderately important or very important when hiring an applicant. Over 88% of employers in all price categories rated assertiveness, ambition, and enthusiasm as moderately important or very important. Over 83% of employers rated self-assurance as moderately important or very important in all price categories. Age was rated as not important at all or moderately unimportant in hiring by over 58% of employers in the budget and moderate price categories while over 55% of employers in the better, bridge, and design categories were neutral regarding age as a hiring consideration or rated age as not important at all or moderately unimportant. Extroversion was rated as very important or moderately important by at least 50% of employers in the budget, bridge, and designer categories and considered moderately important by 66.7% of employers in the better category. Only 33.3% of employers in the moderate category considered extroversion very important or moderately important. Enthusiasm was considered very important by over 88% of employers in the budget, better, moderate, and bridge categories and considered very important or moderately important by 94.1% of employers in the designer category.

Research Question 13

Are there differences among firms of different design focus in employers' ratings of: a) portfolio physical components, b) portfolio characteristics, and c) personal attributes related to portfolios?

Employers' ratings of portfolio physical components, portfolio characteristics, and personal attributes related to portfolios were compared based on the design focus of the apparel design firms. The design focus categories used in the study were original designs, knock-off designs, designs that incorporate a specific look or styling, and an "other" category. Employers who chose the "other" category included comments on mixing and matching collections and combining all the design focus categories. Table 40 presents the means of portfolio preferences of employers based on the design focus of original designs. Table 41 summarizes means of employer ratings from the knock-off design category while Table 42 includes means from employers focusing on designs with a specific look or style. Means of employer ratings from the "other" category of apparel design firms are presented in Table 43.

Portfolio physical components. Items having mean ratings of 3.0 or higher for portfolio inclusion according to employers in design firms with original designs, knock-off designs, and designs with a specific look or style include name with current address, working sketches of design concepts, freehand sketches of design ideas, evidence of garment construction skills, and evidence of patternmaking knowledge through draping, flat pattern, and drafting. These means of 3.0 or higher indicated employers in all three design categories rated the identified seven components as essential or important for portfolios.

At least 50% of employers in all design focus areas except the “other” category indicated that having a table of contents was not needed or of minimal need. Over 42% of employers in all design focus areas considered photos of one garment from different angles an acceptable, important, or essential item for inclusion in portfolios. At least 50% of employers in original designs, knock-off designs, and designs with a specific look or styling rated writing samples as not needed or of minimal need. Self-assessment and statement of design problem(s) solved were considered not needed or of minimal need by 40% and 50% (respectively) of employers in all design focus areas.

Team design projects were deemed acceptable, important, or essential by over 43% of employers in all design focus categories. Over 47% of employers in all design focus categories considered a list of community service or other extra curricular activities not needed or of minimal need for portfolios. At least 60% of all employers in all the design categories rated the necessity for sequential design work from rough idea to final design as important or essential in portfolios.

Over 60% of employers in all design focus areas considered evidence of CAD in patternmaking and sketching as acceptable, important, or essential items for portfolio inclusion. Over 57% of employers from companies focusing on original designs and knock-off designs rated pattern grading ability as acceptable or important while over 67% of employers rated them as acceptable, important, or essential. At least 61% of all employers regardless of design focus considered evidence of decorative treatments to fabrics important or essential.

The majority of the employers (over 56%) in all design focus areas preferred to see an applicant’s resume separate from the portfolio. At least 53% of all employers indicated that they do not need to see a transcript.

Portfolio characteristics. Of the six portfolio characteristics, orientation consistency was the portfolio characteristic with the lowest mean (less than 3.0) as rated by all employees in the major design focus categories. The other five portfolio characteristics received ratings with means of 3.0 or higher by all employers.

Theme was considered moderately important or very important by at least 76% of employers in all design focus areas. Craftsmanship was rated moderately important or very important by over 83% of all employers. Organization and individuality were considered moderately important or very important by over 90% of employers in all design focus areas. Orientation consistency was considered moderately important or very important by over 44% of all employers.

Personal attributes related to portfolios. All eleven personal attributes except extroversion and age were given ratings with means of 3.0 or higher by employers in all design focus categories. Extroversion and age had mean ratings lower than 2.0 indicating these personal attributes were rated as moderately unimportant or not important at all by many employers.

Attributes of personality, appearance, assertiveness, ambition, self-assurance, and enthusiasm were rated as moderately important or very important by at least 90% of employers in all design focus areas. Extroversion was considered moderately important or very important by over 53% of all employers. Age was the factor considered of least importance when making a hiring decision. Only one-third or fewer of the employers considered it moderately important or very important.

Research Question 14

What recommendations for portfolio preparation can best serve the needs of recent apparel/fashion design graduates?

Employers' ratings of portfolio preferences are the basis for the portfolio recommendations presented. Table 44 presents the ranking of portfolio preferences of all 44 employers in the sample based on mean calculations for each portfolio component, characteristic, and personal attribute related to portfolios.

Physical portfolio components that received overall mean ratings of 3.0 or higher (4=essential and 3=important) as rated by all employers for portfolio inclusion included in order of importance: working sketches of design concepts, name with current address, freehand sketches of design ideas, evidence of garment construction skills, evidence of patternmaking knowledge through flat pattern, evidence of patternmaking knowledge through draping, evidence of originality in designs, and evidence of patternmaking knowledge through drafting. These items should be of priority when apparel/fashion design graduates are putting together their portfolios. Other items that may be considered but with less priority include evidence of decorative treatments to fabrics, materials representative of work experience including internships, evidence of costing knowledge for design concepts, sequential design work from rough idea to final design, evidence of distinctions and awards, and tear sheets. Necessity ratings of these items had means ranging from 2.25 to 2.83 indicating many employers considered these components to be important or acceptable (2=acceptable).

All six portfolio characteristics received ratings with means of 3.0 or higher except orientation consistency. Thus, careful attention should be paid to individuality, style, organization, craftsmanship, and theme when assembling portfolios.

Employers' importance ratings of personal attributes had means of 3.0 or higher except extroversion and age. So personal attributes are an important part of the hiring process. The combination of the personal attributes of the applicant, the compilation and presentation of his/her portfolio, and overall qualifications determines one's career possibilities.

According to recommendations of employers, apparel/fashion design students should assemble their portfolios prior to graduation. Twenty-five employers (58.1%) rated portfolios as essential or extremely important for employment of apparel/fashion design graduates in a design-related position. Another 13 employers (30.2%) indicated that portfolios were important for graduates in terms of acquiring employment. This means that over 88% of employers considered portfolios beneficial to graduates applying for design-related positions.

Eighteen employers (40.9%) said they prefer 13-20 pieces in a portfolio. They indicated 13-20 pieces to be ideal because this number allows the applicant to show range and creative skills. In a real working situation, many sketches may be required as well as styles. Showing a range of sketches and styles may illustrate to the employer what the applicant is capable of doing. This finding is supported by Marquand (1981) who recommends 10-20 pieces in design portfolios. In the present study, only five employers wanted to see fewer than 13 portfolio pieces. Twelve employers (27.3%) suggested other considerations which included quality of the pieces chosen for the portfolio and inclusion of organized groups or collections. However, nine employers (20.5%) indicated no preference for the number of pieces to be included in a portfolio.

Employers were asked to give their opinion on what would cause a recent apparel/fashion design graduate's portfolio to stand out from the rest. To attract the employer's attention through the portfolio the following considerations were mentioned:

- ♦ a feeling of creativity but without being too extreme for the general public with direction within reality;
- ♦ evidence of originality;
- ♦ evidence of fashion awareness through color and fabric sense;
- ♦ organizational skills and neatness;
- ♦ moderate to good sketching skills;
- ♦ evidence of design details such as seams or buttons;
- ♦ overall layout and presentation;
- ♦ updated materials and thoughtfulness in presentation;
- ♦ customizing the portfolio to look similar to those of the company or look with adaptability to the company's style;
- ♦ evidence of knowledge of garment construction;
- ♦ inclusion of swatches;
- ♦ clarity in presentation;
- ♦ portraying a sense of the target market;
- ♦ merchandised groups with good flats; (two-dimensional drawing)
- ♦ simplicity in lines developed for mass production;
- ♦ showing a theme or idea for each group or collection;
- ♦ consistent growth improvement; and
- ♦ excellent art work.

According to employers, diversity (different kinds of work) in a portfolio may be more important than consistency. Employers indicated that designers are subject to the whims of buyers, owners, merchandisers, and salespersons; nine respondents indicated that "the ability to change and adapt ideas is the key to job security and success." Having diversity in a portfolio apparently provides the employer with more knowledge of the applicant's abilities and talents. Twenty-five employers (59.5%) preferred diversity as compared to 13 (31%) who preferred consistency in portfolios of apparel/fashion design graduates.

Based on findings of this study, the size of the physical portfolio should not be a major concern for the apparel/fashion design graduate. Sixteen employers (37.2%) indicated no preference in portfolio size, while fourteen (32.6%) preferred the 14" by 11" portfolio size.

Twenty-four employers (55.8%) indicated no particular preference for choice of the materials for a portfolio case. Fourteen employers (31.8%) considered leather an appropriate/acceptable material for the portfolio case. Twelve employers (27.3%) considered man-made material as appropriate/acceptable. Eleven employers (25%) considered vinyl an appropriate/acceptable material while nine employers (20.5%) considered suede an appropriate/acceptable material.

Employers responding to the survey identified black as a preferred color for the portfolio case. Twenty employers (46.5%) indicated that black was an appropriate/acceptable color for a portfolio case. Eleven employers (25.6%) considered brown an appropriate/acceptable color. Nine employers (20.9%) rated grey as an appropriate/acceptable color and eight employers (18.6%) indicated burgundy as an appropriate/acceptable color.

Placing items in the portfolio categorically by areas of specialization was highly recommended by employers. Chronological order was not the preference of employers surveyed. Eighteen employers (40.9%) preferred ordering items categorically by areas of specialization (such as formal wear, maternity wear, or sportswear), while thirteen employers (29.5%) preferred portfolio items organized by product type (such as skirts, pants or, dresses).

Physical portfolio components considered either essential or important by the majority of employers (over 81%) for inclusion in apparel/fashion design portfolios were: working sketches of design concepts (95.5%), name with current address (90.9%), freehand sketches of design ideas (90.9%), evidence of garment construction skills (86.1%), and evidence of patternmaking knowledge through draping (81%). Other items considered important or essential for portfolio inclusion by fewer, but large percentages of employers were: evidence of patternmaking knowledge through flat pattern (76.2%), evidence of originality in designs (73.8%), evidence of patternmaking knowledge through drafting (73.8%), and materials representative of work experience including internships (66%). Items rated essential or important by about half of the employers were: evidence of decorative treatments to fabrics (55.1%), evidence of distinctions and awards (54.6%), sequential design work from rough idea to final design (54.6%), evidence of costing knowledge for design concepts (52.2%), and tear sheets (47.8%).

Research Question 15

In what positions are recent apparel/fashion design graduates most frequently employed?

Employers were asked to indicate position levels at which their companies hired recent apparel/fashion design graduates. Alternatives presented to employers included assistant designer, pattern maker, production assistant, stylist, fashion coordinator, computer-aided-design professional, functional designer, sales representative, fabrications buyer, and an "other" category.

Employers indicated that apparel/fashion design graduates are hired by their companies in all position levels listed on the questionnaire. Additional positions for which graduates are hired included color assistant, fabric research assistant, and merchandiser assistant. Assistant designer was the position level at which graduates were most frequently hired by apparel firms in both Los Angeles and New York. Thirty-four firms (22 in New York and 12 in Los Angeles) hired apparel/fashion design graduates as assistant designers. Twenty-two firms (13 in New York and 9 in Los Angeles) hired graduates as production assistant. Nineteen firms (8 in New York and 11 in Los Angeles) indicated they hire graduates as pattern makers. Apparel/fashion design graduates were hired for the positions of fabrications buyers and sales representatives by eight firms. In the positions of computer-aided-design professional and functional designer, graduates were hired by only five firms. The least frequently hired positions were stylists and fashion coordinators; these positions were available in only four and two firms respectively.

CHAPTER V

SUMMARY, DISCUSSION, CONCLUSIONS, AND RECOMMENDATIONS

Besides having an effective resume, strong references, and interviewing skills, portfolios are considered the single most important tool for creative professionals during the job search according to Berryman (1994). Portfolios come in various types and are used for many purposes. There is no consensus about what a portfolio should be, contain, or measure because the scope covered by portfolios reaches many dimensions. Portfolios vary depending on how they are used. Portfolios can be broadly categorized as academic or nonacademic. Academic portfolios are based on the goals of the department or course for which they are required and may be developed from kindergarten throughout graduate school. Subjects include mathematics, writing, reading, oral language, art, science, and others. The vast majority of the literature related to portfolios is of an academic dimension. Nonacademic portfolios include professional portfolios used for seeking jobs, promotion, or various types of recognition. Also, design-related businesses, such as architectural firms and graphic design firms, may use portfolios that represent the company's work in order to obtain contracts and jobs from clients. Literature related to portfolios in the nonacademic dimension is less common and primarily involves the fields of architecture, graphic design, and photography. There is little specific guidance

in the literature for use by apparel design students assembling portfolios for seeking employment.

The purpose of this study was to investigate the preferences of womenswear apparel design employers in Los Angeles and New York regarding portfolios in order to generate recommendations that can be used by apparel design graduates in assembling their portfolios. Recommendations generated can also be used by educators in curriculum revisions, to inform and guide students about industry expectations, and to expose students to key areas considered most important.

Summary of Procedures

A review of literature was conducted to summarize existing literature related to portfolios and to gather information on assembling portfolios to be used in two lists of questions and two interview guides for use with educators and industry professionals. Feedback from educators and industry professionals was used to develop a questionnaire that was administered to 210 apparel design firms located in Los Angeles and New York which were listed in The Fashion Guide: International Designer Directory (Franklin, 1994), Million Dollar Directory: America's Leading Public and Private Companies Series (Dun & Bradstreet, 1995), and identified through Fashion Group International of Los Angeles. The questionnaire collected information related to portfolios. A total of 44 usable (of 210 deliverable) questionnaires were obtained representing a response rate of 21%. This low response rate may reflect how busy apparel design firms may be; lack of an incentive may have contributed to the low response. Also, design firms are profit-oriented entities and unless they see a direct

benefit they may not be readily willing to take the time to complete and return a questionnaire.

A descriptive analysis of the results was conducted generating percentages, frequencies, and means. Cross tabulations were done to identify trends related to several research questions. The response rate of 21% prevented analysis of data based on more statistically significant procedures. Calculation of means aided in prioritizing employers' portfolio preferences in order to make recommendations.

Summary of Findings, Discussion, and Conclusions

Sample Demographics

An overwhelming majority of the employers were well educated. Forty employers (97.7%) had some college, had received a technical degree, or had completed a higher education degree (Bachelor's or graduate). There was a balanced number of female (55.8%) and male (44.2%) employers and approximately half (55.5%) were between the ages of 36 and 54. The age range was 25-72 years.

The majority of employers (68.2%) had many years of experience (10 or more) in a position which involved hiring apparel/fashion designers. The length of time in business for the majority of the firms (72.1%) was 10 or more years.

The predominant design focus of apparel design firms (72.1%) was incorporation of a specific look or styling. The annual sales volume reported by the majority of design firms (60%) was over \$10 million. The majority of design firms (77.1%) had 100 or fewer employees.

Research Question 1

The survey instrument was generated by reviewing, revising, editing, and rearranging items from the list of questions and interview guides used for informal interviews with educators and industry professionals. Answers to the lists of questions and interview guides were analyzed, trends were noted, and comments were considered. This questionnaire was constructed for the survey following the Total Design Method of Dillman (1978, 1991) as an attempt to maximize the response rate.

Research Question 2

Research Question 2 examined the most common ways the portfolio is incorporated into the job application process. The majority of employers (86.4%) required a portfolio when interviewing an applicant for a design-related position. There was almost an equal number of employers who indicated that all applicants' portfolios were screened (41.5%) and employers who indicated that only selected applicants' portfolios were screened (43.9%). A large majority of employers (90.9%) expected portfolio presentations from job candidates. The presentation format required by a majority of the employers (78%) was of an informal nature, expecting presentation of the portfolio in a conversational manner.

These findings verify that the portfolio is a crucial component of the job application process for careers in apparel/fashion design. Consequently, careful attention to development of undergraduate apparel design students' portfolios is vital. In addition, preparation of the student to present the portfolio during the interview process should also be an important consideration for educators who develop the apparel/fashion design curriculum.

Research Question 3

Research Question 3 examined the most common skills/abilities employers were able to discern about job candidates by simply reviewing their portfolios. At least half of the employers indicated that social skills, leadership skills, and interpersonal skills were almost never or never discerned through the portfolio alone. On the other hand, the skills/abilities discerned by most employers through the portfolio were organizational skills, technical abilities, and ability to apply knowledge; over half of the employees rated these skills/abilities as always or frequently discernible. The ability of employers to discern organizational skills, technical abilities, and application of knowledge by reviewing the portfolio highlights the need to implement these skills well in portfolio development. Therefore, development of a portfolio unit or course in the curriculum might focus on organization of the portfolio, methods the student might use to demonstrate technical skills, and ways the student can communicate knowledge of important material.

In teaching students to organize the portfolio, educators might emphasize layout, selection and number of pieces to include, order of the material, and the overall look of the portfolio as a whole. Emphasis on design-related technical skills such as patternmaking, garment construction, sketching, and overall attention to details is important since the portfolio work is perceived by employers as being representative of the applicant's technical capabilities. Careful selection of titles, captions, and other written material is critical in order to communicate the intended message.

Research Question 4

Research Question 4 required examining the physical portfolio components that employers considered most necessary for inclusion in a portfolio. The items considered essential or important for portfolio inclusion by an overwhelming majority of employers (more than 90.8%) were name with current address, working sketches of design concepts, and freehand sketches of design ideas. Items considered essential and important by at least two-thirds of the employers were evidence of garment construction skills, evidence of patternmaking knowledge through draping, evidence of patternmaking knowledge through flat pattern, evidence of patternmaking knowledge through drafting, evidence of originality in designs, and material representative of work experience. About half of the employers also considered the following items essential or important in portfolios: evidence of decorative treatments to fabrics, sequential design work from rough idea to final design, evidence of distinctions and awards, and evidence of costing knowledge for design concepts. On the other hand, items considered of no need or minimal need for inclusion in portfolios according to at least two-thirds of the employers were: video recordings of designs, slides of design work, photograph of the applicant, table of contents, and attitude and interest surveys.

These preferences of employers should be used when selecting materials for inclusion in the portfolio. Those items considered essential and important by a large portion of the sample should be considered priorities for emphasis in design courses and should also be part of portfolios assembled by apparel design students.

Research Question 5

Research Question 5 examines the importance of portfolio characteristics for employers when assessing the portfolios. All characteristics of portfolios were rated as very important or moderately important by a majority of employers (74.4%) except orientation consistency which was the characteristic considered the least important. However, close to half of employers (48.8%) rated it as very important or moderately important.

These findings suggest that priority consideration should be given to the portfolio characteristics of style, theme, craftsmanship, organization, and individuality. To improve communication of style and individuality, students may need to begin viewing the portfolio as an extension of their design work. While engaging in the creative process to design apparel, the portfolio should be an important component resulting from the design process, rather than a last-minute afterthought. Design educators may wish to require or encourage students to develop a component of their portfolios during completion of each major design project. If educators collect or create portfolio samples (photos of actual portfolios) that illustrate use of themes, are well organized, and are indicative of fine craftsmanship (e.g., corners mitered cleanly, captions and titles straight, attachments adhered neatly, sketches attractive and well executed, and pages smudge-free), students may gain a better understanding regarding the standards to achieve in developing an excellent portfolio. Orientation consistency (i.e., all work being either vertical or horizontal) does not seem to be as crucial as the other five characteristics. Overall, the ratings of the characteristics of portfolios suggest that all characteristics listed were considered relatively important by employers when they assess the contents of a job applicant's portfolio.

Research Question 6

Research Question 6 examines the importance of personal attributes of job candidates during the final hiring decision. Personal attributes rated as very important or moderately important by the vast majority of employers (over 90%) included: honesty, work ethic, promptness, personality, enthusiasm, appearance, and assertiveness. Personal attributes considered not as important were extroversion and age. Extroversion was considered very important or moderately important by about half of employers (53%), while age was rated very important or moderately important by only one-fourth of the employers. These findings regarding age should be especially encouraging to non-traditional (older) students who aspire to careers in apparel/fashion design. The one personal attribute chosen by the majority of the employees as the one weighing the heaviest when they make a hiring decision was work ethic.

These findings demonstrate the importance of communicating personal attributes during the job search process. Personal attributes along with qualifications are vital considerations in the selection process. Hiring an employee is a process that involves careful judgments regarding personal attributes that may complement the scholarly qualifications of the applicant. Apparel/fashion design students should be aware of the personal attributes that employers are seeking in prospective employees. Work ethic was rated as the most crucial personal attribute when hiring a job applicant; thus, apparel/fashion design students should be involved in assignments and projects to emphasize the importance of developing a strong work ethic. Students' portfolios should be a reflection of the work ethic attributes they may possess. The portfolio should reflect the individual's attitude of going further than asked when tackling a problem's solution.

Students can reflect or communicate their work ethic through their portfolios by going a step further in their projects, by reaching a solution to a problem well within the assignment limitations. Also, if group projects are included, proper credit needs to be given to all team members. Captions can also be used to indicate a project was completed under a limited budget and to explain that designs were submitted to design competitions. However, the use of captions should be kept as concise and clear as possible since the results indicated the low importance for inclusion of written material in portfolios. The crucial importance of work ethic in the apparel design industry indicates that educators need to inform students regarding work ethic issues and guide them in ways to incorporate evidence of work ethic into the portfolio.

Research Question 7

Research Question 7 examines if employers' portfolio preferences vary based on employer and design firm demographic characteristics. Overall, there were no marked differences in portfolio preferences of employers based on the demographics of gender, age, education, and years of experience hiring apparel/fashion design graduates. The common portfolio preferences of large percentages of the sample provide the basis for recommendations that students and educators can use with confidence without major concerns that employer preferences vary greatly based on differing demographic traits.

Research Question 8

Research Question 8 examines differences of employers' portfolio preferences based on apparel industry sub-segment categories. Based on sub-segment categories,

there were no marked differences of employers' portfolio physical component preferences for the vast majority of items to be included in portfolios. However, team design projects were considered not needed or of minimal need by over 41% of employers in the career wear and formal wear sub-segments. Team design project work was considered an acceptable item for portfolio inclusion by over 44% of employers in the sportswear and intimate apparel sub-segments.

Pattern grading ability was important to employers in all sub-segments except the formal wear category. Employers were selective when rating the 38 possible items for inclusion in portfolios with the majority of the items receiving low ratings. Those with high ratings tended to be more apparel design-related. This finding may have resulted from the need to select a limited number of pieces (13-20) for inclusion in the portfolio. Consequently, employers are aware that certain types of items must be prioritized in order to select the most important items for the portfolio.

There were no marked differences in the ratings of the six portfolio characteristics based on sub-segments, especially for those items with the very highest importance ratings. The eleven personal attributes were highly rated overall by all sub-segments. The least important personal attribute when making a hiring decision was age which received ratings of neutral, moderately unimportant, or not important at all. This finding is consistent with the recent emphasis in the business world on reducing bias and discrimination in the workplace. Consequently, there may be a heightened awareness of these issues among employers involved in the hiring process.

Self-assurance and extroversion were considered moderately important or very important by about half of the employers. When employers chose the one personal attribute weighing the heaviest when making a hiring decision, there were differences among some sub-segments. Work ethic predominated as the most important attribute

in the career wear, maternity wear, sportswear, and "other" categories. Personality was perceived as the most influential trait in intimate apparel. Work ethic, self-assurance, and enthusiasm were equally rated in the formal wear sub-segment.

Research Question 9

Research Question 9 examines differences of employers' portfolio preferences based on size (as categorized by annual sales volume) of design firms. There were no major differences regarding portfolio preferences between firms of different sizes (based on sales volume).

Research Question 10

Research Question 10 examines differences of employers' portfolio preferences based on geographic location. There were very few differences in employers' portfolio preferences based on geographic location of design firms. Team design projects were rated as acceptable/important/essential for inclusion in portfolios by a large majority of employers (over 83%) in Los Angeles compared to over half of employers (57.7%) in New York. Statement of design problem (s) solved was more less important to employers in New York (over 70% indicated there was no need or minimal need) compared to 55.6% in Los Angeles. This findings may indicate the majority of the respondents may consider the design process as a flash of insight that comes unexpectedly. So the process itself is not considered a structured one with a series of steps that lead to the solution of problems. Evidence of costing knowledge was rated important or essential by almost three-fourths of employers (72.2%) in Los Angeles compared to about one-third (38.5%) in New York. This finding is supported by the

observation that there is a higher concentration of firms that focus on designer and bridge apparel in New York than in Los Angeles which has a higher concentration of design firms with budget, better, and moderate price focuses. This is a logical finding since the majority of the design firms (20=76.9%) in New York represented the bridge and designer price category focus while the majority of the design firms in Los Angeles (17=88.2%) represented the budget, better, and moderate price focus category. So the evidence of costing knowledge is of more importance to design firms that produce lowered price apparel to the consumer. This is also evident by the fact that about one-third (30.1%) of design firms in New York focused exclusively on original designs, while none of the Los Angeles did. Also, while 11.8% of firms in Los Angeles focused exclusively on knock-off designs none in New York did.

Evidence of pattern grading was considered acceptable or important by over three-fourths of employers (83%) in Los Angeles, while about half of the employers (48%) in New York rated the item in the same manner. This difference may be due to differences in general orientations of firms in New York Los Angeles. With New York having a higher concentration of couture-oriented design firms, there may be differences in the way Los Angeles and New York firms implement grading of patterns. There were no differences in employers' preferences regarding where to show the resume or need to see the transcript. These data may be helpful to students in assembling portfolios that emphasize particular items preferred by employers in particular geographic locations. Overall, characteristics of portfolios and personal attributes of job candidates were rated similarly regardless of geographic location.

Research Question 11

Research Question 11 examines the differences of employers' portfolio preferences based on how long their design firms had been in business. Photos of one garment from different angles were more acceptable to employers who had been in business 8-10 years than for others. Self-assessments were considered acceptable or important by 75% of the employers in business for 6-7 years but at least 50% of the remaining employers in business for other lengths of time saw no need or minimal need to include self-assessments. Statement of design problem(s) solved was considered an acceptable or important item by two-thirds of employers in business for 8-10 years. At least 50% of all other employers saw no need or minimal need for a statement of design problem(s) solved. There were some other slight differences in preferences of physical components based on how long the firm had been in business.

There were no marked differences in ratings of portfolio characteristics based on length of time firms had been in business. The portfolio characteristic with the lowest rating overall was orientation consistency. All the other portfolio characteristics were considered moderately important or very important by at least 50% of all employers. There were also no marked differences in ratings of personal attributes based on how long the firms had been in business. These findings indicate that few differences exist among employer portfolio preferences based upon years design firms have been operating. Since no clearly logical patterns existed based on this demographic characteristic it is suggested that number of years the design firm has been in business may not be a variable to emphasize in future studies regarding portfolio preferences.

Research Question 12

Research Question 12 examines differences of employers' portfolio preferences based on price category focus of the design firm. Only slight differences were observed. For example, writing samples were more accepted by employers in the better and moderate price categories. Statement of design problem(s) solved was more acceptable or important to employers in the better and moderate price categories. A list of community service or other extra curricular activities was of more importance for employers in the bridge category. These slight differences do not provide an adequate basis for observing logical trends regarding differences among employers focusing on different price categories. Thus, this variable may not be emphasized as a logical predictor of preference differences in future studies.

Orientation consistency was considered the least important portfolio characteristic of all. There were no marked differences in ratings of personal attributes by employers. Overall, extroversion and age were the least important personal attributes in job candidates.

Research Question 13

Research question 13 examines differences of employers' portfolio preferences based on the design focus of the firm. There were no major differences in portfolio preferences of employers based on design category focus. However there was some difference in ratings of evidence of distinctions and awards as important and essential; more employers (at least 66.7%) in companies with original and knock-off design focuses gave this rating compared to 41.9% of employers focusing on designs with a specific look or styling. Eighty percent of employers who focused on knock-off designs

rated evidence of costing knowledge as important or essential compared to over 42% of employers who focused on original designs and designs with a specific look or styling. These findings are logical since design firms that focus on knock-off designs have to keep the costs at a minimum when producing knock-off designs that are offered at reduced prices to the consumer. On the other, hand firms producing original designs may not face as many financial constraints when producing them since their selling prices are often set at a much higher level and certain consumers are willing to pay for originality. Overall, these findings infer that the design focus of a firm may not be a logical predictor of employers' portfolio preferences.

Research Question 14

Research Question 14 focuses on portfolio recommendations that can best serve the needs of recent apparel/fashion design graduates. A portfolio is a basic tool for apparel/fashion design graduates in seeking employment. Eighty-eight percent of all employers indicated that portfolios were essential, extremely important, or important for apparel/fashion design graduates in obtaining employment in design-related positions. A portfolio should contain between 13-20 pieces to represent a range of skills and abilities. Portfolios may catch the attention of employers through creativity, originality, merchandised groups, good sketches, customization, and other attributes. Diversity (different kinds of works) may be more beneficial than consistency. The size and materials used for the portfolio case are not critical as long as they are selected with discretion. The order of placement of items preferred was categorical by areas of specialization.

In terms of portfolio physical components, items ratings with a mean of 3.0 or higher (categorized as 3=important and 4=essential) are considered to be the items with priority for inclusion in portfolios of apparel design graduates. These items were: name with current address; working sketches of design concepts; freehand sketches of design ideas; evidence of patternmaking knowledge through draping, drafting, and flat pattern; evidence of originality in designs; and evidence of garment construction skills.

For ratings of all portfolio characteristics, the calculated means were 3.0 or higher (4=very important, 3=moderately important), except for orientation consistency. The portfolio characteristics were given overall higher ratings than physical components of portfolios. Ratings of most personal attributes of job candidates ranged from moderately important to very important. The only two attributes with calculated mean ratings below 3.0 were extroversion and age, age being perceived as the least important personal attribute for job candidates when employers make hiring decisions.

Research Question 15

Research Question 15 examines position levels in which recent apparel/fashion design graduates are most frequently hired. The 44 employers responding to this survey represent firms in which apparel/fashion design graduates are most frequently hired as assistant designers. The positions of production assistant and pattern maker are the second and third positions most frequently offered by firms represented in this study. These findings provide the apparel/fashion design student with clues regarding job titles to search for in position announcements and may assist students in developing appropriate career objectives to include on their resumes. Educators may wish to describe the responsibilities typically performed by individuals in these positions

to assist students in having realistic expectations regarding their future jobs and to help students focus on relevant skills and abilities. However, these findings should not be interpreted to suggest that the identified positions are the only apparel/fashion design positions for consideration since this study focused on firms with traditional structures and which may not necessarily be representative of business with more innovative and entrepreneurial approaches to staffing.

Implications

The findings of this study can be beneficial to apparel/fashion design graduates and to educators in the apparel/fashion design field. Important information generated for students focuses on the need to ensure that the portfolio for the job search is logically organized by specialization, has a theme, is executed according to standards of excellence, includes thoughtfully-selected pieces, and incorporates materials identified as priorities by employers responding to this survey. Educators may use the recommendations generated in the study to revise curriculum in order to integrate portfolio development into design courses. It appears to be important for design faculty to develop a structured process for student portfolio development. The process should include a thorough introduction of portfolio philosophy and development techniques (e.g., a specialized portfolio course), assignments that guide the continued development of portfolio components as part of apparel design projects, and evaluation/feedback points at strategic times during the student's course of study. Industry professionals may be invited to interview students and review their portfolios, providing direct feedback to help students refine their portfolio work.

This study's findings showed there were some employer preferences which differed based on location, price category focus, design focus, and apparel industry sub-segments represented. Providing these data to students as they establish goals regarding job aspirations might help them customize their portfolios to align with preferences of employers in locations and focus areas of interest to them.

Recommendations for Further Research

This study identified portfolio preferences of womenswear industry professionals that were translated into recommendations and guidelines for apparel/fashion design graduates assembling employment portfolios. The following recommendations are for further research related to this topic:

1. To replicate this study in order to compare portfolio preferences of other industry professionals where major apparel/fashion markets are located such as in Dallas, Atlanta, and Chicago to discover if employers in any major U.S. market center exhibit unique portfolio preferences.
2. To broaden the scope of the study to make it international by including portfolio preferences of womenswear industry professionals overseas where important apparel/fashion markets are located such as Milan, Paris, and Tokyo.
3. To investigate portfolio preferences of industry professionals in various industry segments (e.g., childrenswear or menswear) to identify differences and/or similarities.
4. To increase response rate so more generalizable results can be obtained. Apparel design firms may be offered a unique incentive such as being included in a

drawing for one original design or a small collection of designs compatible with the image of the winning firm for completing and returning their questionnaire. Another option could be a drawing for educational materials or funding a special seminar or workshop for employees of the winning design firm.

5. Have a group of employers review actual portfolio samples that represent different portfolio philosophies and are constructed differently. Employers would make forced choices when comparing paired samples. The researcher might use a questionnaire, in-depth interviews, or a computerized system to collect employers' choices.

6. To perform content analysis of a group of professional designers' existing portfolios in order to see if reported preferences match designer practices.

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APPENDIXES

APPENDIX A

INSTITUTIONAL REVIEW BOARD APPROVAL

**OKLAHOMA STATE UNIVERSITY
INSTITUTIONAL REVIEW BOARD
HUMAN SUBJECTS REVIEW**

Date: 06-13-95

IRB#: HE-95-037

Proposal Title: WOMENSWEAR DESIGN FIRMS RECOMMENDATIONS
REGARDING PORTFOLIO PREPARATION FOR RECENT
APPAREL/FASHION DESIGN GRADUATES

Principal Investigator(s): Shiretta Ownbey, Ghisleli Ramirez-Tate

Reviewed and Processed as: Exempt

Approval Status Recommended by Reviewer(s): Approved

ALL APPROVALS MAY BE SUBJECT TO REVIEW BY FULL INSTITUTIONAL REVIEW BOARD
AT NEXT MEETING.

APPROVAL STATUS PERIOD VALID FOR ONE CALENDAR YEAR AFTER WHICH A
CONTINUATION OR RENEWAL REQUEST IS REQUIRED TO BE SUBMITTED FOR BOARD
APPROVAL.

ANY MODIFICATIONS TO APPROVED PROJECT MUST ALSO BE SUBMITTED FOR
APPROVAL.

Comments, Modifications/Conditions for Approval or Reasons for Deferral or
Disapproval are as follows:

Signature:


Chair of Institutional Review Board

Date: June 14, 1995

APPENDIX B

COVER LETTER, CONSENT FORM, LIST OF QUESTIONS, INTERVIEW GUIDE, &
THANK YOU LETTERS

COVER LETTER MAILED WITH THE LISTS OF QUESTIONS

October-January 1994-1995

First name, Last name

Job title

Company

Address

City, State - Postal Code

Dear (Mr./Mrs.) Last Name:

I am a Master's candidate in the Department of Design, Housing and Merchandising. I am currently developing a questionnaire for use in a research study for my thesis. The purpose of the research is to develop a model for portfolio preparation for apparel design students. This preliminary stage involves a review of current practices and preferences of portfolio development across design-related disciplines in order to generate a survey instrument. The method to be used for this review consists of interviews of key professionals and educators in the fields of architecture, landscape architecture, interior design, apparel design, and graphic design. A thorough investigation of general portfolio practices and preferences across disciplines may generate valuable information for application in the field of apparel/fashion design.

A brief questionnaire requesting information about yourself and general information about portfolios is included with this letter. Please complete the questionnaire either at the interview time or mail it back to me. The interview will focus on current practices and preferences of portfolio development. Your responses to both the questionnaire and the interview are confidential and will be used only for research purposes. You may be assured of complete anonymity. Participation in this study is completely voluntary.

In order to insure accurate records of your interview answers, I would like to ask your permission to tape record the interview. Included with this letter is a "Consent Form" which you should sign if you are willing to have our interview tape recorded. If you have any questions, suggestions or concerns contact my advisor, Dr. Ownbey or me in the Department of Design Housing and Merchandising. Your cooperation in this study is greatly appreciated. Thanks for your time and assistance.

Sincerely,

Elsy Ghisleri Ramirez-Tate
Graduate Student

Shiretta Ownbey, Ph.D.
Assistant Professor

CONSENT FORM USED TO GAIN PERMISSION TO TAPE RECORD INFORMATION

CONSENT FORM

The following consent authorizes Elsy Ghisleli Ramirez-Tate, graduate student in the Department of Design, Housing and Merchandising at Oklahoma State University, to tape-record an interview on portfolio development. I understand that my answers will only be used for research purposes in the development of a questionnaire for a thesis project.

Signature

Date

Educator List of Questions

I. Attribute questions

Q-1 How many years have you been teaching?

_____NUMBER OF YEARS

Q-2 Which is the highest level of education that you have completed? (Circle number)

1 BACHELOR'S DEGREE

2 A GRADUATE DEGREE

(Specify degree(s) and major(s)_____

3 OTHER

(Specify) _____

Q-3 What is your present age? (Circle number)

1 UNDER 25 YEARS

2 26-35 YEARS

3 36-45 YEARS

4 46-55 YEARS

5 56-65 YEARS

6 OVER 65 YEARS

Q-4 What is your gender? (Circle number)

1 FEMALE

2 MALE

Q-5 What is your professional position or title? (Circle number)

1 ASSISTANT PROFESSOR

2 ASSOCIATE PROFESSOR

3 PROFESSOR

4 OTHER (Specify) _____

Q-6 Would you like to receive a copy of the summary of study results? (Circle number)

1 YES

2 NO

III. Portfolio related questions

Q-1 Do you have your own portfolio? (Circle number)

1 YES

2 NO

Q-2 Are students in your school/department required to prepare portfolios?

1 YES (Go to question #4)

2 NO

Q-3 What percentage of your students end up preparing portfolios?

1 20% OR LESS

2 40% OR LESS

3 60% OR LESS

4 80% OR HIGHER

Q-4 Does your school or school/department offer a course that teaches portfolio development? (Circle number)

1 YES

2 NO (Go to question #6)

Q-5 If yes, approximately how much time of the course is spent actually teaching portfolio development? (Circle number)

1 LESS THAN 1 WEEK

2 1-2 WEEKS

3 3-6 WEEKS

4 7-10 WEEKS

5 THE WHOLE COURSE

Q-6 Who teaches the course? (Circle number)

1 FACULTY

2 GRADUATE ASSISTANTS

3 OTHER (Specify) _____

Q-7 Do you use a manual or textbook in teaching portfolio development (for teaching students to put a portfolio together)? (Circle number)

1 YES

2 NO (Go to question # 9)

Q-8 If yes, provide manual or textbook name(s) please!

Q-9 What other resource(s) do/does your school/department use in teaching portfolio development? (Circle all that apply)

1 SAMPLE PORTFOLIO FOR USE IN DEMONSTRATIONS

2 VIDEOTAPE

(Specify name please)_____

3 AUDIOTAPE

(Specify name please)_____

4 REFERENCE MATERIALS

(Specify)_____

5 NO OTHER RESOURCE(S) IS(ARE) USED

6 OTHER (Specify) _____

Q-10 Do your students follow a specific format or written guidelines when putting together a portfolio? (Circle number)

1 YES

2 NO

Q-11 Do you provide students with specific instruction on techniques for presentation and/or explanation of completed portfolios? (Circle number)

1 YES

2 NO

Q-12 Do you require your students to do a presentation of their portfolios to someone (industry professionals, faculty or other students) after completion? (Circle number)

1 YES

2 NO (Go to question # 14)

Q-13 To whom specifically do your students present their portfolio? (Circle all that apply)

1 INDUSTRY PROFESSIONALS

2 FACULTY

3 CLASSMATES/OTHER STUDENTS

4 OTHER (Specify)_____

Q-14 Who selects items (contents) to be included in student's portfolios? (Circle all that apply)

- 1 FACULTY
- 2 STUDENT
- 3 BOTH FACULTY AND STUDENT
- 4 OTHER (Specify) _____

Q-15 Who reviews your students' portfolios? (Circle all that apply)

- 1 FACULTY
- 2 INDUSTRY PROFESSIONALS
- 3 GRADUATE STUDENTS
- 4 OTHER STUDENTS
- 5 OTHER (Specify) _____

Q-16 Do you have examples of portfolio(s) developed by your student(s) for reference? (Circle number)

- 1 YES
- 2 NO

Q-17 What is(are) the purpose(s) of having the students develop a portfolio? (Circle all that apply)

- 1 ASSESSMENT TOOL FOR YOU AS AN EDUCATOR
- 2 PREPARING STUDENTS FOR JOB INTERVIEWS UPON GRADUATION
- 3 HELPING STUDENTS IMPROVE SKILLS SUCH AS PROBLEM SOLVING, AND VERBAL/WRITTEN COMMUNICATION SKILLS
- 4 OTHER (Specify) _____

Q-18 How many pieces on average are included in a student's portfolio? (Circle number) (pieces refer to completed illustrations, projects, assignment, etc.)

- 1 1-6 PIECES
- 2 7-12 PIECES
- 3 13-20 PIECES
- 4 OTHER (Specify) _____

Q-19 How important are portfolios in your field?

- 1 NOT IMPORTANT
- 2 IMPORTANT
- 4 VERY IMPORTANT

Q-20 Can you list the name and phone number of a few industry professionals who review portfolios and hire graduates in your field, who may be willing to participate in this interview?

THANK YOU!

Educator Interview Guide

I. Current practices on portfolio contents (concrete)

Are the following contents part of the portfolios developed by your students and how important do you consider each content item for inclusion in students' portfolios?

A means Always

VI means Very Important

S means Sometimes

I means Important

R means rarely

NI means Not Important

N means Never

	Portfolio Contents	Included in portfolio?				Importance		
Q-1	Pictures, photographs, or illustrations	A	S	R	N	VI	I	NI
Q-2	Student resume	A	S	R	N	VI	I	NI
Q-3	Transcript or grade report of previous subjects	A	S	R	N	VI	I	NI
Q-4	Writing samples such as abstracts, reports, synthesis, or others	A	S	R	N	VI	I	NI
Q-5	Student self-assessments.....	A	S	R	N	VI	I	NI
Q-6	Group/team projects	A	S	R	N	VI	I	NI
Q-7	Work in progress at various stages of completion	A	S	R	N	VI	I	NI
Q-8	Finished works/projects	A	S	R	N	VI	I	NI
Q-9	Materials representative of internship or other work experience	A	S	R	N	VI	I	NI
Q-10	Ideas and notes for new/future projects.....	A	S	R	N	VI	I	NI
Q-11	Attitude and interest surveys	A	S	R	N	VI	I	NI
Q-12	Sketches, renderings, drawings.....	A	S	R	N	VI	I	NI
Q-13	Student's name with current address.....	A	S	R	N	VI	I	NI

Portfolio Contents		Included in portfolio?				Importance		
Q-14	Tape recordings (video or audio)	A	S	R	N	VI	I	NI
Q-15	Listing of extra curricular activities	A	S	R	N	VI	I	NI
Q-16	Slides.....	A	S	R	N	VI	I	NI
Q-17	Statement of problem(s) solved	A	S	R	N	VI	I	NI
Q-18	List of awards and distinctions (through competitions, etc.)	A	S	R	N	VI	I	NI
Q-19	Portfolio table of contents	A	S	R	N	VI	I	NI
Q-20	Photos, images, information or other examples from resource materials to communicate an idea or message	A	S	R	N	VI	I	NI
Q-21	Bibliography of sources used.....	A	S	R	N	VI	I	NI
Q-22	Logs (record of experiences, activities, process, understanding, steps).....	A	S	R	N	VI	I	NI
Q-23	Photograph of the student	A	S	R	N	VI	I	NI
Q-24	Are there any other materials that your students include in their portfolios that are not presented in this list, please list those items in the spaces provided and rate them as to their importance.							
						Importance		
						VI	I	NI
						VI	I	NI
						VI	I	NI
						VI	I	NI
						VI	I	NI
						VI	I	NI
						VI	I	NI
						VI	I	NI

II. Factors considered in portfolio assessment

Do you consider the following factors when assessing students' portfolios and how important are they? (Circle letters that represent answers)

	Factors Considered When Grading Portfolios	Assessed ?		Importance		
Q-1	Style	YES	NO	VI	I	NI
Q-2	Theme	YES	NO	VI	I	NI
Q-3	Unique concepts	YES	NO	VI	I	NI
Q-4	Craftsmanship and professionalism	YES	NO	VI	I	NI
Q-5	Evidence of thought processing	YES	NO	VI	I	NI
Q-6	Imagination/Creativity	YES	NO	VI	I	NI
Q-7	Individuality	YES	NO	VI	I	NI
Q-8	Physical portfolio (the case holding the collection)	YES	NO	VI	I	NI
Q-9	Are there any other factors you take into consideration not mentioned here? (Please specify and rate)					
				Importance		
	_____			VI	I	NI
	_____			VI	I	NI
	_____			VI	I	NI
	_____			VI	I	NI

III. Skills, abilities, knowledge, understandings

What skills, abilities, knowledge, or understandings do you assess when grading your students' portfolios?

	Abilities, skills, knowledge, understandings	Assessed in Portfolio?	
Q-1	Ability to apply knowledge	YES	NO
Q-2	Ability to judge and make decisions	YES	NO
Q-3	Technical abilities	YES	NO

	Abilities, skills, knowledge, understandings	Assessed in Portfolio?	
Q-4	Ability to think critically	YES	NO
Q-5	Ability to select, revise, perfect & evaluate work and explain it if necessary	YES	NO
Q-6	Ability to take risks	YES	NO
Q-7	Creative problem solving ability	YES	NO
Q-8	Ability to write clearly, concisely	YES	NO
Q-9	Leadership abilities	YES	NO
Q-10	Ability to organize material	YES	NO

IV. Questions on portfolio assessment

Q-1 How is the portfolio assessment reported to students? (Circle all that apply)

- 1 GRADE FORM
 - 2 WRITTEN CHECKLIST
 - 3 COMPREHENSIVE WRITTEN STUDENT EVALUATION
 - 4 PERSONAL CONFERENCE PROVIDING VERBAL CRITIQUE
 - 5 OTHER (Specify) _____
-

Q-2 If written or verbal feedback is provided to student(s), which of the following points are discussed? (Circle all that apply)

- 1 WEAKNESSES
- 2 STRENGTHS
- 3 BOTH WEAKNESSES AND STRENGTHS

Q-3 What evaluation procedure does your overall portfolio assessment follow? (Circle number)

- 1 CRITERION-REFERENCED (established criteria)
 - 2 NORM-REFERENCED (comparing students' performances)
 - 3 OTHER(Specify) _____
-

V. Opinion/Experience questions

Based on your experience in portfolio development and teaching, respond with the extent to which you agree or disagree with the following statements:

SA means Strongly agree

A means Agree

N means Neither agree nor disagree

D means Disagree

SD means Strongly disagree

Attitudes toward portfolio development		Degree of Agreement				
Q-1	Students should be involved in the selection of the portfolio pieces.....	SA	A	N	D	SD
Q-2	A portfolio is different from the student's cumulative folder	SA	A	N	D	SD
Q-3	Portfolio must explicitly or implicitly convey the student's activities	SA	A	N	D	SD
Q-4	A portfolio may serve multiple purposes	SA	A	N	D	SD
Q-5	The portfolio should contain information that illustrates student growth	SA	A	N	D	SD
Q-6	The skills and the techniques that are involved in producing effective portfolios do not happen by themselves. Students need to see models of portfolios and how others develop and reflect upon them	SA	A	N	D	SD
Q-7	Portfolios are appropriate tools for assessment of student performance.....	SA	A	N	D	SD

VI. Open-ended Questions

Q-1 In your opinion what makes a one student portfolio stand out from the rest?

Q-2 Do you prefer to see a consistent style (solid body of work) or diversity (different kinds of work) in a portfolio and why?

Q-3 Do you prefer any certain order for placement of items in a portfolio?

Q-4 What do you think industry professionals in your field look for primarily in portfolios?

Q-5 Can you provide guidelines on how a student should present a portfolio during an interview process?

Q-6 Please estimate how much students in your program typically spend on a portfolio (including contents and case)

Range\$_____to\$_____

Q-7 What name(s) of industry professional(s) could you suggest in your field who might be willing to be interviewed?

Q-8 Do you have any suggestions for improving this interview guide or questions about the study?

Appreciation for Participation in Development of Survey Instrument

Industry-Professional List of Questions

I. Attribute questions

Q-1 How many years of industry work experience do you have?

_____ NUMBER OF YEARS

Q-2 Which is the highest level of education that you have completed? (Circle number)

1 BACHELOR'S DEGREE

2 A GRADUATE DEGREE

[Specify degree(s) and major(s)] _____

3 OTHER

(Specify) _____

Q-3 What is your present age? (Circle number)

1 UNDER 25 YEARS

2 26-35 YEARS

3 36-45 YEARS

4 46-55 YEARS

5 56-65 YEARS

6 OVER 65 YEARS

Q-4 Are you male or female? (Circle number)

1 FEMALE

2 MALE

Q-5 What is your professional position (job title) in the company?

_____ POSITION OR JOB TITLE

Q-6 What services are provided by the company you work for?

_____ SERVICES PROVIDED

Q-7 Would you like to receive a copy of the summary of study results?

1 YES

2 NO

II. Portfolio related questions

Q-1 Do you have your own portfolio? (Circle number)

- 1 YES
- 2 NO

Q-2 Does your organization offer training in portfolio development? (Circle number)

- 1 YES
- 2 NO

Q-3 Do you know of any reference materials on portfolio preparation in your field that you would be willing to share? (Circle number)

- 1 YES (Specify) _____
- 2 NO

Q-4 Do your prospective employees present their portfolios during the interview process? (Circle number)

- 1 YES
- 2 NO (Go to question #7)

Q-5 To whom do your prospective employees present their portfolios? (Circle all that apply)

- 1 CEO
- 2 HIRING COMMITTEE
- 3 OTHER EMPLOYEES
- 4 OTHER (Specify) _____

Q-6 How does the prospective employee present his/her portfolio? (Circle number)

- 1 FORMALLY TO ONE OR MORE INTERVIEWERS (discourse/ lecture format)
- 2 INFORMALLY TO ONE OR MORE INTERVIEWERS (conversational format)
- 3 OTHER (Specify) _____

Q-7 Is the prospective employee interviewed by more than one interviewer? (Circle number)

- 1 YES
- 2 NO
- 3 OTHER (Specify) _____

Q-8 How is the ultimate decision of hiring a job applicant for the company/organization reached? (Circle number)

- 1 A ONE PERSON DECISION
- 2 A VOTED DECISION (that involves more than one person)
- 3 OTHER (Specify)_____

Q-9 Do you have examples of portfolio(s) developed by your employees for reference? (Circle number)

- 1 YES
- 2 NO

Q-10 How many pieces (items) on average are included in a prospective employee's portfolio? (Circle number)

- 1 1-6 PIECES
- 2 7-12 PIECES
- 3 13-20 PIECES
- 4 MORE THAN 20 PIECES

Q-11 How many pieces (items) on average would you prefer to see in the ideal job applicant's portfolio? (Circle number)

- 1 1-6 PIECES
- 2 7-12 PIECES
- 3 13-20 PIECES
- 4 MORE THAN 20 PIECES
- 5 OTHER (Specify)_____
- 6 NO PREFERENCE

Q-12 Why is the number of pieces specified in Q-11 ideal?

Q-13 Please rate the importance of the following factors for your company/organization in terms of the final decision regarding hiring a specific applicant. (Circle letters of appropriate choice)

Factors

Level of Importance

	Very Important	Above average Importance	Average Importance	Below average Importance	Not Important
Personality	VI	AAI	AI	BAI	NI
Appearance	VI	AAI	AI	BAI	NI

Factors	Level of Importance				
	Very Important	Above average Importance	Average Importance	Below average Importance	Not Important
Work Experience	VI	AAI	AI	BAI	NI
Portfolio.....	VI	AAI	AI	BAI	NI
Academic achievement (Grades).....	VI	AAI	AI	BAI	NI
Work ethic/honesty	VI	AAI	AI	BAI	NI
Promptness.....	VI	AAI	AI	BAI	NI
Resume	VI	AAI	AI	BAI	NI
Verbal communication skills	VI	AAI	AI	BAI	NI
Written communication skills	VI	AAI	AI	BAI	NI
References	VI	AAI	AI	BAI	NI
Assertiveness	VI	AAI	AI	BAI	NI
Age.....	VI	AAI	AI	BAI	NI
Honors and awards.....	VI	AAI	AI	BAI	NI
Degree major	VI	AAI	AI	BAI	NI
Extroversion.....	VI	AAI	AI	BAI	NI
Willingness to relocate	VI	AAI	AI	BAI	NI
Leadership abilities	VI	AAI	AI	BAI	NI
Ambition	VI	AAI	AI	BAI	NI
Self-assurance.....	VI	AAI	AI	BAI	NI
Enthusiasm	VI	AAI	AI	BAI	NI
Interviewing skills.....	VI	AAI	AI	BAI	NI
Knowledge of specific areas	VI	AAI	AI	BAI	NI
Knowledge of your firm/organization	VI	AAI	AI	BAI	NI
Personality	VI	AAI	AI	BAI	NI

(Specify Factor)

(Specify Why)

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Industry Professional Interview Guide

I. Current practices on portfolio contents (concrete)

What is typically included in portfolios prepared by professionals in your field currently and how important do you believe each item is for inclusion in a professional's portfolio? (Circle letters that represent answers)

A means Always

VI means Very Important

S means Sometimes

I means Important

R means rarely

NI means Not Important

N means Never

	Portfolio Contents	Included in portfolio?				Importance		
Q-1	Photographic reductions of actual work	A	S	R	N	VI	I	NI
Q-2	Resume	A	S	R	N	VI	I	NI
Q-3	College transcript.....	A	S	R	N	VI	I	NI
Q-4	Writing samples such as abstracts, reports, synthesis, captions or others	A	S	R	N	VI	I	NI
Q-5	Self-assessment	A	S	R	N	VI	I	NI
Q-6	Group/team projects	A	S	R	N	VI	I	NI
Q-7	Work in progress at various stages of completion	A	S	R	N	VI	I	NI
Q-8	Finished works/projects	A	S	R	N	VI	I	NI
Q-9	Materials representative of internship or other work experience	A	S	R	N	VI	I	NI
Q-10	Ideas and notes for new/future projects.....	A	S	R	N	VI	I	NI
Q-11	Attitude and interest surveys	A	S	R	N	VI	I	NI
Q-12	Sketches, illustrations, renderings, or drawings.....	A	S	R	N	VI	I	NI

	Portfolio Contents	Included in portfolio?				Importance
Q-13	Job applicant's name with current address .. A	S	R	N	VI	I NI
Q-14	Tape recordings (video or audio) A	S	R	N	VI	I NI
Q-15	Listing of extra curricular activities A	S	R	N	VI	I NI
Q-16	Slides..... A	S	R	N	VI	I NI
Q-17	Statement of problem(s) solved..... A	S	R	N	VI	I NI
Q-18	List of awards and distinctions (through competitions, etc.) A	S	R	N	VI	I NI
Q-19	Table of contents A	S	R	N	VI	I NI
Q-20	Photos, images, information or other examples from resource materials to communicate an idea or message A	S	R	N	VI	I NI
Q-21	Bibliography of sources used..... A	S	R	N	VI	I NI
Q-22	Logs (record of experiences, activities, process, understanding, steps)..... A	S	R	N	VI	I NI
Q-23	Photograph of the person A	S	R	N	VI	I NI
Q-24	Budgets, prices, and anticipated cost of products, projects, etc. A	S	R	N	VI	I NI
Q-25	Tear sheets (sheets removed from publications depicting design work) A	S	R	N	VI	I NI
Q-26	Actual products designed/created such as brochures, garments, boards, packaging.... A	S	R	N	VI	I NI
Q-27	News stories, photos, articles, etc. that highlight design work or achievement..... A	S	R	N	VI	I NI
Q-28	Record of service activities in the community A	S	R	N	VI	I NI

- Q-29 If there any other materials that professionals in your field include in their portfolios not presented in this list, please list those items in the spaces provided and rate them as to their importance.

	Importance
_____	VI I NI
_____	VI I NI
_____	VI I NI
_____	VI I NI
_____	VI I NI
_____	VI I NI
_____	VI I NI
_____	VI I NI

II. Factors considered in portfolio assessment

Do you consider the following factors when assessing job applicants' portfolios and how important are they? (Circle letters that represent answers)

	Factors Assessed in Portfolios	Assessed ?		Importance
Q-1	Style	YES	NO	VI I NI
Q-2	Theme	YES	NO	VI I NI
Q-3	Unique concepts	YES	NO	VI I NI
Q-4	Craftsmanship and professionalism	YES	NO	VI I NI
Q-5	Evidence of thought processing	YES	NO	VI I NI
Q-6	Imagination/Creativity	YES	NO	VI I NI
Q-7	Individuality	YES	NO	VI I NI
Q-8	Physical portfolio (the case holding the collection)	YES	NO	VI I NI
Q-9	Evidence of ability to meet client needs	YES	NO	VI I NI

Q-10 Are there any other factors you take into consideration not mentioned here?
(Please specify and rate each)

	Importance
_____	VI I NI
_____	VI I NI
_____	VI I NI
_____	VI I NI

III. Skills, abilities, knowledge, understandings

What skills, abilities, knowledge, or understandings do you look for when assessing prospective employees' portfolios?

	Abilities or Skills	Assessed in Portfolio?
Q-1	Ability to apply knowledge	YES NO
Q-2	Ability to make decisions	YES NO
Q-3	Technical abilities	YES NO
Q-4	Ability to make judgments	YES NO
Q-5	Ability to select, revise, perfect & evaluate work and explain it if necessary	YES NO
Q-6	Critical thinking ability	YES NO
Q-7	Ability to take risks	YES NO
Q-8	Creative problem solving ability	YES NO
Q-9	Ability to write clearly, concisely	YES NO
Q-10	Leadership abilities	YES NO
Q-11	Ability to organize material	YES NO
Q-12	Evidence of growth	YES NO

IV. Open-ended Questions

- Q-1 Please explain the typical application process involving a portfolio at your firm.
(Example: Application form submitted, applicants screened, interviews held, portfolios presented by applicants during interviews)
- Q-2 As an employer what makes a prospective employee's portfolio stand out from the rest?
- Q-3 Do you prefer to see a consistent style (solid body of work) or diversity (different kinds of work) in a portfolio? Why?
- Q-4 What is the typical size (approximate dimensions) of a portfolio in your field?

- Q-5 What order do you prefer for placement of items in a portfolio?
- Q-6 What guidelines would you suggest on how a prospective employee should present a portfolio during an interview process?
- Q-7 How important is the portfolio in hiring a prospective employee in your field and why?
- Q-8 Do you have any suggestions for improving this interview guide or questions about the study?

We Appreciate Your Participation in the Development of the Survey Instrument!

THANK YOU!

THANK YOU LETTER FOR EDUCATORS

October - November, 1994

Name, Last Name

Job Title

Address

City, State - Postal Code

Dear (Mr./Mrs.) Last Name:

Thank you very much for the time you spent sharing information with me on portfolio development. The information you provided will be useful to us in refining our questionnaire to be used in the research project we are conducting for my Master's thesis.

Thank you for filling out the responses to the questionnaire. As a small token of appreciation for your help I am including a postcard. I hope you like it. I will be sending you the summary of the study results that you requested no later than May of 1995.

Sincerely,

Elsy Ghisleli Ramirez-Tate
Graduate Student - DHM

THANK YOU LETTER FOR INDUSTRY PROFESSIONALS

November - January, 1995

Name, Last Name

Job Title

Address

City, State - Postal Code

Dear (Mr./Mrs.) Last Name:

I like to thank for letting me interview you regarding portfolio practices and preferences of industry professionals in your field. Thanks for the time you spent sharing information with me . The information you provided will be useful to us in refining our questionnaire to be used in the research project we are conducting for Master's thesis.

Thank you again for your time, effort, and expertise.

Sincerely,

Elsy Ghisleli Ramirez-Tate
Graduate Student - DHM

APPENDIX C

COVER LETTER, QUESTIONNAIRE, FOLLOW UP POSTCARD, FOLLOW UP COVER
LETTER, SECOND FOLLOW UP POSTCARD, & FOLLOW UP PHONE CALLS

COVER LETTER MAILED WITH QUESTIONNAIRE PACKET

June 23, 1995

«First_Name» «Last_Name»
«Job_Title»
«Company»
«Address1»
«City», «State» «Postal_Code»

Dear «Title»:

The portfolio is a primary tool used in the apparel design industry when design graduates apply for jobs. As you may know, there is little information available for student and educator use related to what to include in good design portfolios. Industry professionals, such as yourself, are the experts on what students should know when developing design portfolios. Therefore, your help (or the help of a professional in your firm who hires design graduates and reviews portfolios) is vital to the success of this study.

Only a small number of womenswear design firms in New York and California were selected to participate in this survey. In order that the results truly represent the portfolio recommendations of the industry, it is important that each questionnaire be completed and returned by an industry professional who reviews portfolios and hires apparel/fashion design graduates in your company. It requires about 20 minutes to complete the survey.

You may be assured of complete confidentiality. The enclosed questionnaire has an identification number for mailing purposes only. This is used so we may check your name off our mailing list when your questionnaire is returned. Your name or the firm's name will never be placed on the questionnaire and linked with your responses. Your individual participation will also never be communicated to your firm. Use the postage-paid envelope to return the questionnaire to us.

Summaries of this research will be made available to you if you are interested in receiving one. To receive a summary, write "copy of results requested" on the back of the return envelope, and print your name and address below it. Please, **do not** write this information on the questionnaire itself.

If you have any questions, do not hesitate to contact us by mail or telephone. The telephone number is (405) 744-5035.

Thank you for your time and assistance.

Sincerely,

Ghisleli Ramirez-Tate
Apparel Design Graduate Student

Shiretta Ownbey, Ph.D.
Assistant Professor

Improving Portfolios in Apparel Design

What Are You Looking For?



As a person who hires apparel designers, you have the chance to review their portfolios. This valuable experience enables you to provide important information to us. Your opinions will be used to develop recommendations for students and educators of apparel design. Our objective is to improve the portfolios employers see during the job application process. Please answer and return this questionnaire in the self-addressed, postage paid envelope provided in this mailing.

Thank you for your time, effort and participation.

Department of Design Housing and Merchandising
431 HES
Oklahoma State University
Stillwater, OK 74078-0337

Apparel Design Portfolio Questionnaire

Apparel/fashion design graduates prepare portfolios that enable them to show their design work to employers. There is limited information about what employers look for in portfolios. Understanding these preferences and needs will enable us to provide portfolio preparation recommendations.

General Portfolio Questions

1. In your opinion, how important are portfolios for recent apparel/fashion design graduates in terms of acquiring a design-related position? (Circle one number)
 - 1 NOT IMPORTANT AT ALL
 - 2 SOMEWHAT UNIMPORTANT
 - 3 NEUTRAL
 - 4 IMPORTANT
 - 5 ESSENTIAL/EXTREMELY IMPORTANT
2. When interviewing an applicant for a design-related position, do you require a portfolio? (Circle one number)
 - 1 YES
 - 2 NO
3. Please indicate the typical application process involving a portfolio at your firm. (Circle one number)
 - 1 ALL APPLICANTS' PORTFOLIOS ARE SCREENED
 - 2 ONLY SELECTED APPLICANTS' PORTFOLIOS ARE SCREENED
 - 3 OTHER (Specify) _____
4. When you review a recent graduate's design portfolio, do you prefer time to review it quietly with no interruptions before you ask the candidate questions? (Circle one number)
 - 1 YES
 - 2 NO
5. Are recent apparel/fashion design graduates (job candidates) expected to present their portfolios during the interview process? (Circle one number)
 - 1 YES
 - 2 NO (Go to item 8)
6. If yes, to whom do they present their portfolios? (Circle numbers of all that apply)
 - 1 CHIEF EXECUTIVE OFFICER (CEO)
 - 2 INTERVIEWER(S)
 - 3 OTHER EMPLOYEES
 - 4 OTHER (Specify) _____

7. How does the job candidate present his/her portfolio? (Circle one number)
- 1 FORMALLY TO ONE OR MORE INTERVIEWER(S) (discourse or lecture format)
 - 2 INFORMALLY TO ONE OR MORE INTERVIEWER(S) (conversational format)
 - 3 OTHER (Specify)_____
8. Ideally, how many pieces (items) on average would you like to see in a recent graduate's portfolio? (Circle one number)
- 1 1-6 PIECES
 - 2 7-12 PIECES
 - 3 13-20 PIECES
 - 4 OTHER (Specify)_____
 - 5 NO PREFERENCE (Go to item 10)
9. Why is the number of pieces specified in item 8 ideal?
- _____
- _____
- _____
- _____
10. From an employer's perspective, what would cause a recent apparel/fashion design graduate's portfolio to stand out from the rest? (What qualities do you look for?)
- _____
- _____
- _____
- _____
- _____
11. Do you prefer to see a consistent style (solid body of work) or diversity (different kinds of work) in a portfolio? (Circle one number)
- 1 A CONSISTENT STYLE (solid body of work)
 - 2 DIVERSITY (different kinds of work)
 - 3 OTHER (Specify)_____
- Why? (Specify)_____
- _____
- _____
- _____
12. What size portfolio (approximate dimensions) do you prefer to review? (Circle one number)
- 1 11" X 9"
 - 2 14" X 11"
 - 3 18" X 14"
 - 4 22" X 17"
 - 5 OTHER (Specify)_____

13. Of the following materials which do you consider appropriate/acceptable for the portfolio case of a recent apparel/fashion design graduate? (Circle numbers of all that are acceptable)
- 1 LEATHER (such as top-grain cowhide)
 - 2 VINYL (embossed)
 - 3 SUEDE
 - 4 MAN-MADE MATERIAL (cloth-like covering)
 - 5 OTHER (Specify) _____
 - 6 NO PREFERENCE
14. Of the following color choices which do you personally consider appropriate/acceptable for a portfolio of a recent apparel/fashion design graduate? (Circle numbers of all that are acceptable)
- 1 BLACK
 - 2 BROWN
 - 3 BURGUNDY
 - 4 GREY
 - 5 OTHER COLOR (Specify) _____
 - 6 NO PREFERENCE
15. What order of placement do you most prefer for items in a portfolio? (Circle one number)
- 1 CHRONOLOGICAL
 - 2 ORGANIZED BY PRODUCT TYPE
 - 3 CATEGORICAL BY AREAS OF SPECIALIZATION
 - 4 OTHER (Specify) _____
 - 5 NO PREFERENCE

Your Preferences Regarding Printed and Visual Components of Portfolios

When a college graduate interviews for employment, s/he needs direction about what to include in the portfolio. How would you rate the **necessity** of the following items for inclusion in the portfolio of a recent apparel/fashion design graduate?

	Necessity of items (Circle answer)				
	4	3	2	1	0
16. Name with current address	Essential	Important	Acceptable	Minimal	No Need
17. Table of contents.....	Essential	Important	Acceptable	Minimal	No Need
18. Cover sheet with name or logo	Essential	Important	Acceptable	Minimal	No Need
19. Photograph of the applicant	Essential	Important	Acceptable	Minimal	No Need
20. Video recordings of designs	Essential	Important	Acceptable	Minimal	No Need
21. Slides of design work	Essential	Important	Acceptable	Minimal	No Need
22. Photographic reductions of work.....	Essential	Important	Acceptable	Minimal	No Need
23. Photos of full garment views	Essential	Important	Acceptable	Minimal	No Need

		Necessity of items (Circle answer)				
		4	3	2	1	0
24.	Photos of one garment from different angles.....	Essential	Important	Acceptable	Minimal	No Need
25.	Photos showing garment design details	Essential	Important	Acceptable	Minimal	No Need
26.	Working sketches of design concepts	Essential	Important	Acceptable	Minimal	No Need
27.	Freehand sketches of design ideas (fashion illustration)	Essential	Important	Acceptable	Minimal	No Need
28.	Variety of sketching mediums (ink, pencil, markers, etc.)	Essential	Important	Acceptable	Minimal	No Need
29.	Tear sheets (depicting design work, removed from publications)	Essential	Important	Acceptable	Minimal	No Need
30.	Actual garments, fiber art, or accessories designed	Essential	Important	Acceptable	Minimal	No Need
31.	Writing samples including captions, synthesized problem solving, abstracts	Essential	Important	Acceptable	Minimal	No Need
32.	Statement of design problem(s) solved	Essential	Important	Acceptable	Minimal	No Need
33.	Self-assessment (evaluation of oneself)	Essential	Important	Acceptable	Minimal	No Need
34.	Team design projects	Essential	Important	Acceptable	Minimal	No Need
35.	Attitude and interest surveys (such as the Myers-Briggs)	Essential	Important	Acceptable	Minimal	No Need
36.	Evidence of written materials and other sources of inspiration	Essential	Important	Acceptable	Minimal	No Need
37.	List of community service or other extra curricular activities.....	Essential	Important	Acceptable	Minimal	No Need
38.	Sequential design work from rough idea to final design	Essential	Important	Acceptable	Minimal	No Need
39.	Ideas and notes for future projects...	Essential	Important	Acceptable	Minimal	No Need
40.	Materials representative of work experience including internships	Essential	Important	Acceptable	Minimal	No Need
41.	Evidence of distinctions and awards	Essential	Important	Acceptable	Minimal	No Need

56. Where in the portfolio do you prefer to see the resume? (Circle one number)
- 1 IN FRONT
 - 2 A LOCATION OTHER THAN THE FRONT (Specify) _____
 - 3 NO PREFERENCE
57. Where do you prefer to see a design applicant's transcript (grade report)? (Circle one number)
- 1 IN THE PORTFOLIO
 - 2 SEPARATE FROM THE PORTFOLIO
 - 3 NO NEED TO SEE THE TRANSCRIPT
58. Where do you prefer to see a design applicant's references? (Circle one number)
- 1 WITH THE RESUME IN THE PORTFOLIO
 - 2 WITH THE RESUME SEPARATE FROM THE PORTFOLIO
 - 3 GIVEN UPON REQUEST
 - 4 OTHER (Specify) _____

Characteristics of Portfolios

When new graduates prepare their portfolios they may focus on different portfolio content characteristics. How important would you consider each of the following **portfolio characteristics** when assessing the contents of a portfolio?

	Degree of importance (Circle answer)				
	4	3	2	1	0
	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
59. Style					
60. Theme					
61. Craftsmanship					
62. Orientation consistency (horizontal vs. vertical) ..					
63. Organization					
64. Individuality					

Personal Attributes of Job Candidates

When interviewing a job applicant, an interviewer may consider various personal attributes. How important do you believe each of the following personal attributes is in the final hiring of recent apparel/fashion design graduates for your company/organization?

	Degree of importance (Circle answer)				
	4	3	2	1	0
	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
65. Personality.....	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
66. Appearance.....	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
67. Work ethic	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
68. Honesty	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
69. Promptness	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
70. Assertiveness.....	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
71. Age	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
72. Extroversion	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
73. Ambition	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
74. Self-assurance	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
75. Enthusiasm.....	Very Important	Moderately Important	Neutral	Moderately Unimportant	Not Important at all
76. Which ONE personal attribute from 65 through 75 will weigh the heaviest in your mind when making a hiring decision?					

(Specify personal attribute) _____
 (Specify why) _____

Skills and Abilities

As an employer you are interested in specific skills that new graduates may possess which may be reflected through the portfolio. How often can you discern the following skills and abilities by **simply reviewing the portfolio**?

	Frequency (Circle answer)				
	4	3	2	1	0
77. Ability to apply knowledge.....Always		Frequently	Sometimes	Almost Never	Never
78. Ability to make decisions.....Always		Frequently	Sometimes	Almost Never	Never
79. Technical abilities.....Always		Frequently	Sometimes	Almost Never	Never
80. Social skills.....Always		Frequently	Sometimes	Almost Never	Never
81. Problem-solving skills (analytical skills).....Always		Frequently	Sometimes	Almost Never	Never
82. Ability to take risks.....Always		Frequently	Sometimes	Almost Never	Never
83. Ability to write.....Always		Frequently	Sometimes	Almost Never	Never
84. Leadership abilities.....Always		Frequently	Sometimes	Almost Never	Never
85. Verbal communication skills.....Always		Frequently	Sometimes	Almost Never	Never
86. Interpersonal skills (ability to get along).....Always		Frequently	Sometimes	Almost Never	Never
87. Organizational skills.....Always		Frequently	Sometimes	Almost Never	Never
88. Which ONE skill or ability from 77 through 87 will weigh the heaviest in your mind when making a hiring decision?					

(Specify skill or ability) _____
 (Specify why) _____

Demographics

Please answer these questions about yourself and your firm to help us interpret the data.

89. How many years have you been in a position which involves hiring apparel designers?

_____ NUMBER OF YEARS

90. What is your exact job title in your company?

(Specify title) _____

91. What is your gender? (Circle one number)

- 1 FEMALE
- 2 MALE

92. Which is the highest level of education that you have completed? (Circle one number)

- 1 NO FORMAL EDUCATION
- 2 LESS THAN HIGH SCHOOL GRADUATION
- 3 HIGH SCHOOL GRADUATION
- 4 SOME COLLEGE
- 5 GRADUATED FROM TECHNICAL SCHOOL/INSTITUTE
- 6 BACHELOR'S DEGREE [Specify degree(s)] _____
[Specify major(s)] _____
- 7 GRADUATE SCHOOL [Specify degree(s)] _____
[Specify major(s)] _____
- 8 OTHER (Specify) _____

93. In what year were you born? (Fill in the blank)

_____ YEAR

94. Please provide a brief description of the company you work for. (Name of company not required)

(Description) _____

95. On what price range(s) does your company focus? (Circle numbers of all that apply)

- 1 BUDGET
- 2 BETTER
- 3 MODERATE
- 4 BRIDGE (lower priced designer apparel)
- 5 DESIGNER

96. What is the design focus of your company? (Circle numbers of all that apply)

- 1 ORIGINAL DESIGNS
- 2 KNOCK-OFF DESIGNS (copies or adaptations of higher-priced apparel)
- 3 DESIGNS THAT INCORPORATE A SPECIFIC LOOK OR STYLING
- 4 OTHER (Specify) _____

97. How long has your company operated in the apparel business? (Circle one number)

- 1 0-3 YEARS
- 2 4-5 YEARS
- 3 6-7 YEARS
- 4 8-10 YEARS
- 5 11-15 YEARS
- 6 16 YEARS OR MORE

98. What segment(s) of the womenswear industry does your company or division represent?
(Circle numbers of all that apply)

- 1 CAREER WEAR
- 2 MATERNITY
- 3 SPORTS WEAR
- 4 INTIMATE APPAREL
- 5 FORMAL WEAR
- 6 OTHER(Specify)_____

99. How many employees does your company have? (Circle one answer in each column)

Part-time Employees

Full-time Employees

- 1 LESS THAN 100
- 2 BETWEEN 100-499
- 3 OVER 500

- 1 LESS THAN 100
- 2 BETWEEN 100-499
- 3 OVER 500

100. What range best represents the annual sales volume of your company? (Circle one number)

- 1 \$100,000 - 499,000
- 2 \$500,000 - 999,999
- 3 \$1-3 MILLION
- 4 \$3.1-6 MILLION
- 5 \$6.1-10 MILLION
- 6 \$10.1-25 MILLION
- 7 OVER \$25 MILLION

101. At which position levels does your company hire recent apparel/fashion design graduates?
(Circle numbers of all job titles that apply)

- 1 ASSISTANT DESIGNER
- 2 PATTERN MAKER
- 3 PRODUCTION ASSISTANT
- 4 STYLIST
- 5 FASHION COORDINATOR
- 6 CAD (Computer Aided Design) PROFESSIONAL
- 7 FUNCTIONAL DESIGNER
- 8 SALES REPRESENTATIVE
- 9 FABRICATIONS BUYER
- 10 OTHER (Specify)_____

102. Are you aware of (familiar with) any reference materials on portfolio preparation? If yes, please share this information.

Thank you for your valuable assistance!

Are there any other preferences, opinions, and recommendations regarding portfolio preparation that you would like to express? If so, please use this space for that purpose.

Also, any comments or suggestions you wish to make that may help us in future efforts to obtain portfolio recommendations will be appreciated, either here or in a separate letter.

Your contribution to this study is very greatly appreciated. If you would like a summary of results, please print your name and address on the back of the return envelope (NOT on this questionnaire). We will see that you receive a copy of the results.

FOLLOW UP POSTCARD MAILED ONE WEEK AFTER QUESTIONNAIRE PACKET

July 3, 1995

Last week you received a questionnaire asking your opinions regarding portfolios that apparel/fashion design graduates assemble. Your company was drawn from a random sample of companies in California and New York.

If you already filled out and returned the questionnaire please accept our sincere thanks. If not, please complete and mail the questionnaire today. Because the questionnaire has been sent to only a small, but representative sample of companies in the state of California and New York, it is extremely important that yours be received if the resulting portfolio recommendations are to accurately represent womenswear firms of California and New York.

If you did not receive the questionnaire, or it got misplaced please write or call (405) 744-5035. We will be happy to send you another one today.

Sincerely,

Shiretta Ownbey Ph.D.
Assistant Professor

Ghisleli Ramirez-Tate
Graduate Student

COVER LETTER MAILED WITH SECOND FOLLOW UP PACKET

July 17, 1995

«First_Name» «Last_Name»
«Job_Title»
«Company»
«Address1»
«City», «State» «Postal_Code»

Dear «Title»:

About three weeks ago I wrote to you seeking your opinions on what to include in good design portfolios. As of today we have not received a completed questionnaire from a professional in your firm who hires apparel/fashion design graduates and reviews their portfolios.

This study has been undertaken because we believe that opinions of industry professionals such as yourself need to be taken into account when developing design portfolios. These opinions will help both instructors and students in order to improve curricula and portfolios of apparel/fashion design graduates seeking employment in either Los Angeles or New York.

I am writing to you one more time because of the significance that each questionnaire has to the applicability of this study. In order for the results of this study to be truly representative of the opinions of all New York and Los Angeles industry professionals it is critical that each person in the sample return their questionnaire.

In case your questionnaire has been misplaced, a replacement is enclosed. If you have any questions, do not hesitate to contact us by mail or telephone. The telephone number is (405) 744-5035.

Thank you for your time and assistance. Your cooperation is greatly appreciated.

Sincerely,

Ghisleli Ramirez-Tate
Apparel Design Graduate Student

Shiretta Ownbey, Ph.D.
Assistant Professor

FOLLOW UP POSTCARD MAILED FOUR WEEKS AFTER ORIGINAL MAIL

July 24, 1995

We are concerned that we have not yet received your opinions regarding portfolios that apparel/fashion design graduates assemble. It is extremely important that we include your responses so the resulting portfolio recommendations accurately represent the opinions of apparel industry professionals in Los Angeles and New York.

Could you please take the time today to fill out the questionnaire we sent you or share it with the person in your firm who interviews job applicants and reviews their portfolios?

By responding to the questionnaire your opinions will be heard and taken into account. Your industry-based experience can provide valuable information to recent apparel/fashion design graduates seeking employment in either Los Angeles or New York.

If you already filled out and returned the questionnaire please accept our sincere thanks. If you did not receive the questionnaire please write or call (405) 744-5035 and request that a questionnaire be mailed to you.

Sincerely,

Shiretta Ownbey
Assistant Professor

Ghisleli Ramirez-Tate
Graduate Student

SUGGESTIONS FOR FOLLOW UP PHONE CALLS

- ◆ I am calling from Oklahoma State University about some mail that was sent to your firm recently. Since we have not received a reply, could you help me find out if it was directed to the right person
- ◆ We sent a survey which will be used in development of university curriculum and we need someone in your firm to complete the questionnaire who hires people in design-related positions and who reviews the portfolios of job candidates' during the hiring process. Is there anyone in your firm who performs that type of role? (record the name of the person and job title on the mailing list, if possible).
- ◆ We sent a questionnaire a few weeks ago that takes about 15-20 minutes to complete and then we sent a replacement questionnaire later. Could you or someone make sure that questionnaire is given to Mr./Mrs. (name of person identified above)? If you find you need another questionnaire, we will be happy to send one to you.

We are surveying only a few design firms in Los Angeles and New York, so it is important that all questionnaires are returned in order for the results to be meaningful.

(Note: If the person says there is no one in the firm who performs this role or if it is not a womenswear firm, please make a note of this on the mailing list so we can mark that firm off our original mailing list. This will help us greatly because it will reduce the total number of firms in our sample and raise the response rate the end).

The questionnaire is in a small booklet format. It has a large Question Mark on the front.

APPENDIX D

WRITTEN SUMMARY OF RESPONSES TO THE LISTS OF QUESTIONS AND INTERVIEW GUIDES

WRITTEN SUMMARY OF RESPONSES TO THE LIST OF QUESTIONS AND THE INTERVIEW GUIDES

Educator List of Questions (# of respondents 7)

Part I

- Q1 Years teaching 4.5, 7+, 4, 15, 29, 26, 5
- Q2 5 MS, 2 Ph.D.,
- Q3 3 (56-65) 2 (46-55) 2 (36-45)
- Q4 5 Male and 2 Female
- Q5 4 Assistant Professor and 3 Professor
- Q6 They all want copies of summary of results

Part II

- Q1 Yes they all have their own portfolio
- Q2 5 answered students are required to prepare portfolios 2 don't require
- Q3 Preparing portfolios 5 suggested 80% or higher, 1 40%, 1 didn't answer
- Q4 Portfolio development course taught 2 No (but 1 said a seminar is offered) 5 Yes
- Q5 Time teaching portfolio in course 2 less than 1 week, 2 3-6 weeks, 1 1-2 weeks, 1 on going process
- Q6 Course taught 6 by Faculty
- Q7 7 No manual or textbook
- Q8 N/A
- Q9 Resources 3 #1, 1 #1& #2, 2 #1& #4 Other included experience, seminars, faculty review, industry professionals, and (can't read last one)
- Q10 5 no specific format and 2 do follow specific format
- Q11 6 provide students with specific instruction on techniques for presentation and/or explanation of completed portfolios and one doesn't
- Q12 Presentation of portfolios to someone 5 yes 2 No
- Q13 Presentation given to 3 Ind. Professionals and Faculty, 1 Ind. Professionals, 1 Faculty and classmates/students
- Q14 1 no answer, 5 both faculty and student, 1 student
- Q15 Student's portfolio reviewed by 5 faculty and Ind. professionals, 2 faculty
- Q16 Examples of student portfolios 6 no 1 yes
- Q17 Purpose(s) of portfolio 3 #1 & #2, 2 #2 & #3, 2 #2 Other included seeing the progression of their work, get a job or graduate school application
- Q18 Pieces in portfolio 5 13-20, 2 7-12
- Q19 Importance of portfolio 7 very important
- Q20 Listing of Ind. professionals 5 answered

Industry Professional List of Questions (# of respondents 6)

Part I

- Q1 20, 30, 17, 12, 10+,
- Q2 4 Bachelor' degrees, 1 MS, and one nonresponse
- Q3 4 (36-45) 2(46-55)
- Q4 5 Male and 1 Female
- Q5 2 Presidents, Manager Creative Services, Interior Designer, Assistant Planner, and Director Creative Services.
- Q6 Diverse
- Q7 4 of five want summary of study results

Part II

- Q1 3 have their own portfolio vs. 2 don't have their own portfolio
- Q2 4 answered their organization don't offer training in portfolio vs. 1 yes
- Q3 5 answered no
- Q4 5 Yes prospective employees present their portfolio during interview process
- Q5 2 to interviewer(s) and other employees, 1 interviewer(s), 1 interviewer(s)-other employees-screening committee, and 1 CEO -interviewer(s)
- Q6 All 5 responded informally to one or more interviewers and I added portfolios sometimes are left for review
- Q7 3 answered that prospective employee is interviewed by more than one interviewee and 2 said only by one
- Q8 4 decision to hire candidate involves more than one person 1 indicated is a one person decision
- Q9 All answered No
- Q10 3 (7-12) 1 (13-20) 1 (1-6)
- Q11 All (7-12)
- Q12 With fewer projects can be talked about more thoroughly, enough to determine talent level and compatibility, items need to show proficiency great work can easily be demonstrated in less than 12, items should be adequate to display applicant's visual communication skills, and variety, consistency & growth.
- Q13

Personality	3 VI and 2 AAI
Appearance	3 AI, 1 AAI, and 1 VI
Work Experience	2 AI, 1AAI, 1 BAI, and 1 VI
Portfolio	3 VI and 2 AI
Academic Achievement	2 AAI, 2 BAI, and 1 AI
Work Ethic/Honesty	4 VI and 1 AI
Promptness	3 VI and 2 AI
Resume	2 AI, 1 AAI, 1 VI, and 1 BAI
Verbal Communication Skills	3 AAI, and 2 VI
Written Communication Skills	3 AAI, 1 VI, and 1 AI
References	3 AI, 1 VI, and 1 BAI
Assertiveness	3 AI, 1 VI, and 1 AAI
Age	3 AI, 1 AAI, and 1 BAI
Honors and Awards	2 AI, 2 NI, 1 VI
Degree Major	3 AAI, 1 VI, and 1 BAI

Extroversion	3 AAI, 1 AI, and 1 BAI
Willingness to relocate	2 NI, 1 AI, 1 AAI, and 1 VI
Leadership abilities	3 AI, 1 AAI, and 1 VI
Ambition	2 VI, 1 AAI, 1 AI, and 1 BAI
Self-assurance	3 VI, 1 AAI, and 1 AI
Enthusiasm	3 VI, 1 AI, and 1 BAI
Interviewing Skills	2 AAI, 2 AI and 1 VI
Knowledge of Specific Areas	3 AAI, 1 VI and 1 AI
Knowledge of your Firm/Organization	2 AI, 1 VI, 1 AI and 1 BAI

- Q14 Self-assurance, Graphic ability-Personality, Personality, Enthusiasm, and Perceived Talent/Unique Talent

Concerns/Interview Guides

Interview Guide (Educators)

There may be the need to include questions related to the following:
 In apparel design specify for inclusion of graded patterns, flat pattern work, markers, actual garment(s)
 Relevance of mediums for illustrations
 CAD generated designs (show computer skills)
 Computer diskettes
 Consistency of orientation items in portfolio
 Two kinds of portfolios an expensive, high quality and inexpensive, non-retrievable used to obtain interviews
 Importance scale may need to be expanded to be more inclusive
 Within the field of graphic design importance of items to be included in the portfolio depend on specialization illustrator vs. pure designer according to the instructor opinion

Interview Guide (Industry Professional)

"Items included in portfolio"

Respondents tend to answer what they prefer to see included as items in a portfolio instead of what items they actually see included in portfolios.

There may be the need to ask for both to compare what they see in portfolio vs. what they prefer to see and why.

Employers may have different expectations as to what items should be included in portfolios depending on who is presenting the portfolio (student vs. new graduate or experienced professional)

"Importance Scale"

Some respondents answered differently the same question depending on who they envision hiring (student vs. new graduate or experienced professional)
 Also de scale may not reflect all categories of importance levels (ex. moderately important)

"Item inclusion frequency Scale"

Not necessarily includes all possible or more accurate categories. May need to include often times or frequently in between always and sometimes

May include the possibility of including an optical disk or CD

Uniformity in size of the portfolio

Professionals indicated that some of the factors assessed in portfolios in part II couldn't be judged directly from the portfolio contents in their opinion

Some of the items for inclusion in portfolio were thought as extras no need to be included as part of the portfolio

Understanding of the design process

Self-assessment item criticized instead stating hobbies and/or interests

Interview guide thought as redundant by one interviewee

Interview guides needs a N/A category according to one interviewee

Ind. professional indicated he will be

One interviewee suggested that the portfolio development is a very subjective topic

One interviewee suggested that a job applicant items to be included in a portfolio should reflect should the needs/expertise of the firm to which he/she is applying to (customize the portfolio).

Portfolio thought as very important, most important, essential, and absolutely essential by the interviewees

APPENDIX E
RESULTS-TABLES

Table 1.

Sample Characteristics

Demographics	n	%
Gender (N=43)		
Female	24	55.8
Male	19	44.2
Age (N=39)		
25-35 years old	9	23.1
36-44 years old	12	30.8
45-54 years old	10	25.6
55-72 years old	8	20.5
Education (N=42)		
Less than high school graduation	0	0.0
High school graduation	1	2.4
Some college	7	16.7
Graduated from technical school/institute	7	16.7
Bachelor's Degree	21	50.0
Graduate school	6	14.3
Years of Experience Hiring Apparel/Fashion Designers (N=44)		
2-9 years	14	31.8
10-15 years	14	31.8
More than 15 years	16	36.4

(table continues)

Table 1. (table continued)

Demographics	n	%
Apparel Design Firm Length of Time in Business (N=43)		
4-7 years	6	14.0
8-10 years	6	14.0
11-15 years	9	20.9
More than 15 years	22	51.2
Number of Full-Time Employees (N=35)		
Less than 100 employees	27	77.1
Between 100 and 499 employees	7	20.0
More than 499 employees	1	2.9
Annual Sales Volume (N=40)		
\$100,000-\$999,999	5	12.5
\$1-6 million	8	20.0
\$6.1-\$10 million	3	7.5
More than \$10 million	24	60.0
Design Focus of Apparel Design Firm*		
Original Designs (N=43)	21	48.8
Knock-off Designs (N=43)	10	23.3
Designs that incorporate a specific look or styling (N=43)	31	72.1
Other (combination of all & mix and match collections) (N=43)	3	7.0

(table continues)

Table 1. (table continued)

Demographics	n	%
Sub-segments Represented*		
Career wear (N=43)	17	39.5
Maternity (N=43)	1	2.3
Sports wear (N=43)	27	62.8
Intimate apparel (N=43)	3	7.0
Formal wear (N=43)	13	30.2
Other (swimmwear, suits and coats) (N=43)	8	18.6
Price Range Focus of Apparel Design Firm *		
Budget (N=43)	5	11.6
Better (N=43)	9	20.9
Moderate (43)	12	27.9
Bridge (N=43)	12	27.9
Designer (N=43)	17	37.2

Note. N varies due to non-response values. *For some items percentages may not equal

100% since respondents could choose more than one answer.

Table 2.

Ways Employers Incorporate the Portfolio into the Job Application Process

Practices and preferences	Yes <u>n</u>	No <u>n</u>	Total <u>N</u>
Portfolio required for interview	38	6	44
Prefer time to review portfolio quietly before asking applicant questions	18	26	44
Apparel/fashion design applicant expected to present his/her portfolio during interview	40	4	44

Table 3.

Skills and Abilities Discerned by Employers by Simply Reviewing the Portfolio

Skill or abilities	Always/ frequently n	Sometimes n	Almost never/ never n	Total N
Ability to apply knowledge	25	15	3	43
Ability to make decisions	17	16	11	44
Technical abilities	29	12	3	44
Social skills	11	11	22	44
Problem-solving skills	13	15	16	44
Ability to take risks	15	18	11	44
Ability to write	17	10	15	42
Leadership abilities	9	13	22	44
Verbal communication skills	21	4	19	44
Interpersonal skills	15	7	22	44
Organizational skills	33	6	5	44

Note. For reporting purposes, the five-point frequency scale choices were collapsed into three categories.

Table 4.

Frequencies of Physical Portfolio Component Preferences Represented by Item Necessity for Portfolio Inclusion

Physical components	Necessity			Total N
	4-3 ^a n	2 ^b n	1-0 ^c n	
Working sketches of design concepts	42	2	0	44
Name with current address	40	1	3	44
Freehand sketches of design ideas	40	4	0	44
Evidence of garment construction skills	37	5	1	43
Evidence of patternmaking knowledge through draping	34	6	2	42
Evidence of patternmaking knowledge through flat pattern	32	9	1	42
Evidence of patternmaking knowledge through drafting	31	9	2	42
Evidence of originality in designs	31	7	4	42
Materials representative of work experience including internships	29	11	4	44
Evidence of decorative treatments to fabrics to achieve particular design goal	28	11	4	43
Sequential design work from rough idea to final design	24	12	8	44
Evidence of distinctions and awards	24	15	5	44

(table continues)

Table 4. *continued*

Physical components	Necessity			Total N
	4-3 ^a n	2 ^b n	1-0 ^c n	
Evidence of costing knowledge for design concepts	23	16	5	44
Tear sheets (depicting design work, removed from publications)	21	14	9	44
Photograph of the applicant	2	8	34	44
Variety of sketching mediums	18	10	16	44
Photos of full garment views	16	15	13	44
Cover sheet with name or logo	15	11	18	44
Photos showing garment design details	15	14	15	44
Evidence of written materials and other sources of inspiration	14	11	19	44
Self-assessment	13	5	26	44
Evidence of knock-off designs	13	13	17	43
Evidence of CAD (Computer Aided Design) sketching	12	18	13	43
Evidence of pattern grading	12	17	14	43
Actual garments, fiber art, or accessories designed	11	13	20	44

(table continues)

Table 4. *continued*

Physical components	Necessity			Total N
	4-3 ^a n	2 ^b n	1-0 ^c n	
Ideas and notes for future projects	11	16	17	44
Evidence of CAD (Computer Aided Design) patternmaking	11	18	14	43
Team design projects	8	18	18	44
Evidence of marker making skills	8	15	20	43
Statement of design problem(s) solved	7	8	27	42
Attitude and interest surveys	7	7	30	44
Photographic reductions of work	6	17	21	44
Photos of one garment from different angles	6	13	25	44
Writing samples including captions, synthesized problem solving, abstracts	6	10	28	44
List of community service or other extracurricular activities	6	14	24	44
Table of contents	5	7	31	43
Video recordings of designs	0	7	37	44
Slides of design work				

Note. A five-point necessity scale was used. ^a 4=Essential, 3=Important. ^b 2=Acceptable. ^c 1=Minimal, 0=No Need.

Table 5.

Frequencies of Portfolio Characteristics Preferences Represented by Degree of Importance

Characteristics	Degree of importance			Total N
	4-3 ^a n	2 ^b n	1-0 ^c n	
Organization	40	2	1	43
Individuality	40	3	0	43
Style	39	2	2	43
Craftsmanship	37	4	2	43
Theme	32	9	2	43
Orientation Consistency (horizontal vs. vertical)	20	17	4	41

Note. A five-point importance scale was used. ^a 4=Very Important, 3=Moderately Important. ^b 2=Neutral.

^c 1=Moderately Unimportant, 0=Not Important at All.

Table 6.

Frequencies of Personal Attributes of Job Candidates Represented by Degree of Importance in Hiring

Personal attributes	Degree of importance in hiring				Total N
	4 ^a n	3 ^b n	2 ^c n	1-0 ^d n	
Honesty	43	1	0	0	44
Work Ethic	41	3	0	0	44
Enthusiasm	41	1	2	0	44
Promptness	37	7	0	0	44
Personality	34	9	1	0	44
Self-assurance	28	11	4	1	44
Ambition	25	14	4	1	44
Assertiveness	22	18	3	1	44
Appearance	21	20	3	0	44
Extroversion	6	17	17	3	43
Age	1	10	21	12	44

Note. A five-point importance scale was used. ^a 4=Very Important, ^b 3=Moderately Important. ^c 2=Neutral.

^d 1=Moderately Unimportant, 0=Not Important at All.

Table 7.

Means of Portfolio Preferences by Female Gender

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Working sketches of design concepts	24	3.63	0.58
Name with current address	24	3.54	1.14
Freehand sketches of design ideas	24	3.42	0.78
Evidence of patternmaking knowledge through flat pattern	23	3.35	0.88
Evidence of garment construction skills	24	3.20	0.98
Evidence of patternmaking knowledge through drafting	23	3.17	0.98
Evidence of originality in designs	24	3.13	1.12
Evidence of patternmaking knowledge through draping	23	3.09	1.08
Materials representative of work experience including internships	24	3.00	0.83
Evidence of decorative treatments to fabrics to achieve particular design goal	24	2.70	1.20
Evidence of distinctions and awards	24	2.50	0.93
Evidence of costing knowledge for design concepts	24	2.50	0.98
Sequential design work from rough idea to final design	24	2.42	1.18
Tear sheets (depicting design work, removed from publications)	24	2.38	1.10
Variety of sketching mediums	24	2.13	1.30
Cover sheet with name or logo	24	2.00	1.47
Evidence of CAD (Computer Aided Design) sketching	24	1.92	1.06
Evidence of written materials and other sources of inspiration	24	1.79	1.35

(table continues)

Table 7. (continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Ideas and notes for future projects	24	1.79	1.18
Evidence of CAD (Computer Aided Design) patternmaking	24	1.75	1.07
Evidence of pattern grading	24	1.75	1.03
Photos of full garment views	24	1.70	1.23
Actual garments, fiber art, or accessories designed	24	1.67	1.27
Photos showing garment design details	24	1.63	1.31
Evidence of knock-off designs	24	1.58	1.25
Team design projects	24	1.50	1.18
Evidence of marker making skills	24	1.42	0.97
Writing samples including captions, synthesized problem solving, abstracts	24	1.38	1.31
List of community service or other extracurricular activities	24	1.38	1.21
Photographic reductions of work	24	1.17	1.00
Statement of design problem(s) solved	23	1.17	1.27
Self-assessment	24	1.17	1.43
Table of contents	24	1.00	1.32
Photos of one garment from different angles	24	1.00	1.14
Attitude and interest surveys	24	1.00	1.38
Slides of design work	23	0.65	0.88
Photograph of the applicant	24	0.50	0.98
Video recordings of designs	24	0.50	0.83

(table continues)

Table 7. (continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	24	3.63	0.65
Style	24	3.58	1.02
Organization	24	3.58	0.93
Craftsmanship	24	3.33	0.82
Theme	24	2.92	1.02
Orientation consistency (horizontal vs. vertical)	23	2.52	1.16
Personal Attributes			
Work ethic	24	4.00	0.00
Honesty	24	4.00	0.00
Enthusiasm	24	3.92	0.41
Personality	24	3.83	0.38
Promptness	24	3.83	0.38
Assertiveness	24	3.46	0.66
Appearance	24	3.42	0.58
Self-assurance	24	3.38	0.82
Ambition	24	3.33	0.92
Extroversion	24	2.42	1.06
Age	24	1.58	1.18

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 8.

Means of Portfolio Preferences by Male Gender

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Evidence of patternmaking knowledge through draping	18	3.87	0.71
Name with current address	18	3.53	0.84
Working sketches of design concepts	19	3.47	0.61
Freehand sketches of design ideas	19	3.47	0.51
Evidence of garment construction skills	18	3.28	0.67
Evidence of originality in designs	17	3.06	1.09
Evidence of decorative treatments to fabrics to achieve particular design goal	18	3.06	0.64
Evidence of patternmaking knowledge through drafting	18	2.94	0.80
Evidence of patternmaking knowledge through flat pattern	18	2.94	0.80
Evidence of costing knowledge for design concepts	19	2.68	1.06
Sequential design work from rough idea to final design	19	2.47	1.22
Materials representative of work experience including internships	19	2.37	0.96
Evidence of distinctions and awards	19	2.32	1.00
Photos of full garment views	19	2.16	1.21
Photos showing garment design details	19	2.05	1.31
Tear sheets (depicting design work, removed from publications)	19	2.00	1.25
Evidence of CAD (Computer Aided Design) patternmaking	18	1.94	1.30
Evidence of knock-off designs	18	1.94	1.47

(table continues)

Table 8. (continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of CAD (Computer Aided Design) sketching	18	1.89	1.28
Evidence of pattern grading	18	1.83	1.15
Self-assessment	19	1.74	1.41
Evidence of written materials and other sources of inspiration	19	1.68	1.20
Variety of sketching mediums	19	1.63	1.30
Team design projects	19	1.58	1.26
Cover sheet with name or logo	19	1.53	1.12
Ideas and notes for future projects	19	1.53	1.39
Photographic reductions of work	19	1.47	1.26
Evidence of marker making skills	18	1.44	1.20
Photos of one garment from different angles	19	1.42	1.07
Actual garments, fiber art, or accessories designed	19	1.21	1.27
List of community service or other extracurricular activities	19	1.21	1.03
Attitude and interest surveys	19	1.16	1.07
Photograph of the applicant	19	1.05	0.97
Statement of design problem(s) solved	18	1.00	1.14
Writing samples including captions, synthesized problem solving, abstracts	19	0.94	0.97
Table of contents	19	0.83	1.04
Slides of design work	19	0.63	0.90
Video recordings of designs	19	0.37	0.68

(table continues)

Table 8. (continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	18	3.61	0.70
Individuality	18	3.61	0.61
Organization	18	3.5	0.62
Craftsmanship	18	3.39	0.70
Theme	18	3.11	0.83
Orientation consistency (horizontal vs. vertical)	17	2.71	0.85
Personal Attributes			
Honesty	19	3.94	0.23
Work ethic	19	3.84	0.37
Promptness	19	3.84	0.37
Enthusiasm	19	3.84	0.50
Personality	18	3.67	0.59
Self-assurance	19	3.63	0.68
Assertiveness	19	3.47	0.61
Ambition	19	3.47	0.77
Appearance	19	3.32	0.67
Extroversion	18	2.61	0.61
Age	19	1.94	1.12

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 9.

Means of Portfolio Preferences for Employers Ages 25-35

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Name with current address	9	3.56	1.01
Working sketches of design concepts	9	3.56	0.53
Freehand sketches of design ideas	9	3.56	0.73
Evidence of originality in designs	8	3.50	0.76
Sequential design work from rough idea to final design	9	3.33	1.32
Evidence of patternmaking knowledge through draping	9	3.33	0.5
Evidence of patternmaking knowledge through drafting	9	3.22	0.67
Evidence of patternmaking knowledge through flat pattern	9	3.22	0.67
Evidence of garment construction skills	9	3.11	1.36
Evidence of decorative treatments to fabrics to achieve particular design goal	8	3.00	0.76
Materials representative of work experience including internships	9	2.89	0.78
Evidence of costing knowledge for design concepts	9	2.67	1.00
Evidence of distinctions and awards	9	2.33	1.12
Evidence of CAD (Computer Aided Design) patternmaking	9	2.22	0.97
Evidence of CAD (Computer Aided Design) sketching	9	2.22	1.09
Photos of full garment views	9	2.00	1.41
Photos showing garment design details	9	2.00	1.41
Variety of sketching mediums	9	2.00	1.66

(table continues)

Table 9. (continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Tear sheets (depicting design work, removed from publications)	9	2.00	1.58
Evidence of pattern grading	9	1.78	1.09
Cover sheet with name or logo	9	1.67	1.41
Team design projects	9	1.56	1.01
Evidence of written materials and other sources of inspiration	9	1.56	1.42
Ideas and notes for future projects	9	1.56	1.42
Photographic reductions of work	9	1.45	1.42
Actual garments, fiber art, or accessories designed	9	1.44	1.42
List of community service or other extracurricular activities	9	1.44	1.13
Evidence of knock-off designs	9	1.44	1.74
Statement of design problem(s) solved	8	1.25	1.16
Evidence of marker making skills	9	1.22	1.48
Photos of one garment from different angles	9	1.00	1.32
Writing samples including captions, synthesized problem solving, abstracts	9	1.00	1.12
Slides of design work	9	0.89	1.17
Self-assessment	9	0.78	1.09
Table of contents	8	0.63	0.74
Video recordings of designs	9	0.56	0.88
Photograph of the applicant	9	0.33	0.71
Attitude and interest surveys	9	0.22	0.67

(table continues)

Table 9. (continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	9	3.89	0.33
Organization	9	3.78	0.44
Individuality	9	3.56	0.73
Craftsmanship	9	3.33	0.70
Theme	9	3.22	0.67
Orientation consistency (horizontal vs. vertical)	9	2.33	1.32
Personal Attributes			
Work ethic	9	4.00	0.00
Honesty	9	4.00	0.00
Promptness	9	4.00	0.00
Enthusiasm	9	4.00	0.00
Personality	9	3.89	0.33
Assertiveness	9	3.89	0.33
Ambition	9	3.78	0.44
Self-assurance	9	3.67	0.71
Appearance	9	3.56	0.53
Extroversion	8	2.50	0.53
Age	9	1.56	1.24

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 10.

Means of Portfolio Preferences for Employers Ages 36-54

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Name with current address	22	3.64	0.90
Working sketches of design concepts	22	3.64	0.58
Freehand sketches of design ideas	22	3.41	0.73
Evidence of patternmaking knowledge through draping	20	3.40	0.75
Evidence of patternmaking knowledge through flat pattern	20	3.40	0.94
Evidence of garment construction skills	21	3.38	0.67
Evidence of patternmaking knowledge through drafting	20	3.25	0.97
Evidence of originality in designs	21	3.05	1.12
Materials representative of work experience including internships	22	2.82	0.85
Evidence of decorative treatments to fabrics to achieve particular design goal	21	2.76	1.09
Evidence of distinctions and awards	22	2.73	0.77
Tear sheets (depicting design work, removed from publications)	22	2.68	0.84
Evidence of costing knowledge for design concepts	22	2.45	1.14
Sequential design work from rough idea to final design	22	2.32	0.99
Cover sheet with name or logo	22	2.14	1.28
Evidence of CAD (Computer Aided Design) sketching	21	2.10	0.90
Variety of sketching mediums	22	2.05	1.21
Evidence of pattern grading	21	2.00	1.14
Evidence of knock-off designs	21	1.95	1.24
Ideas and notes for future projects	22	1.95	1.17

(table continues)

Table 10. (continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Evidence of CAD (Computer Aided Design) patternmaking	21	1.95	1.02
Photos of full garment views	22	1.91	1.34
Evidence of written materials and other sources of inspiration	22	1.91	1.15
Photos showing garment design details	22	1.81	1.33
Team design projects	22	1.77	1.31
Self-assessment	22	1.73	1.52
Evidence of marker making skills	21	1.62	0.97
Actual garments, fiber art, or accessories designed	22	1.59	1.33
Photographic reductions of work	22	1.41	1.10
Writing samples including captions, synthesized problem solving, abstracts	22	1.41	1.33
Attitude and interest surveys	22	1.36	1.29
List of community service or other extracurricular activities	22	1.36	1.22
Statement of design problem(s) solved	22	1.27	1.20
Photos of one garment from different angles	22	1.09	0.97
Table of contents	22	1.05	1.21
Photograph of the applicant	22	0.82	0.96
Slides of design work	21	0.52	0.75
Video recordings of designs	22	0.45	0.80

(table continues)

Table 10. (continued)

Portfolio Preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	21	3.76	0.44
Organization	21	3.67	0.48
Individuality	21	3.67	0.58
Craftsmanship	21	3.57	0.60
Theme	21	3.19	0.68
Orientation consistency (horizontal vs. vertical)	19	2.79	0.92
Personal Attributes			
Honesty	22	4.00	0.00
Work ethic	22	3.95	0.21
Personality	21	3.86	0.36
Promptness	22	3.82	0.39
Enthusiasm	22	3.82	0.59
Self-assurance	22	3.55	0.80
Appearance	21	3.45	0.51
Ambition	22	3.32	0.99
Assertiveness	22	3.27	0.70
Extroversion	22	2.64	0.95
Age	22	1.73	1.16

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 11.

Means of Portfolio Preferences for Employers Ages 55-72

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Freehand sketches of design ideas	8	3.5	0.53
Name with current address	8	3.38	1.41
Working sketches of design concepts	8	3.38	0.74
Evidence of originality in designs	8	3.25	0.89
Evidence of garment construction skills	8	3.13	0.64
Evidence of decorative treatments to fabrics to achieve particular design goal	8	3.13	0.64
Evidence of patternmaking knowledge through draping	8	3.00	0.93
Evidence of patternmaking knowledge through flat pattern	8	3.00	0.76
Evidence of patternmaking knowledge through drafting	8	2.88	0.99
Evidence of costing knowledge for design concepts	8	2.75	0.89
Photos of full garment views	8	2.25	1.04
Sequential design work from rough idea to final design	8	2.25	1.28
Materials representative of work experience including internships	8	2.25	1.28
Evidence of distinctions and awards	8	2.13	1.13
Photos showing garment design details	8	1.75	1.39
Tear sheets (depicting design work, removed from publications)	8	1.75	1.28
Variety of sketching mediums	8	1.63	1.30
Evidence of pattern grading	8	1.63	1.89

(table continues)

Table 11. (continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of written materials and other sources of inspiration	8	1.50	1.60
Evidence of marker making skills	8	1.50	1.20
Self-assessment	8	1.38	1.69
Evidence of CAD (Computer Aided Design) patternmaking	8	1.38	1.51
Table of contents	8	1.25	1.58
Cover sheet with name or logo	8	1.25	1.49
Photograph of the applicant	8	1.25	1.39
Photos of one garment from different angles	8	1.25	1.16
Attitude and interest surveys	8	1.25	1.49
Evidence of CAD (Computer Aided Design) sketching	8	1.25	1.39
Photographic reductions of work	8	1.13	1.25
Actual garments, fiber art, or accessories designed	8	1.13	1.25
Evidence of knock-off designs	8	1.13	1.25
Writing samples including captions, synthesized problem solving, abstracts	8	1.00	0.93
Team design projects	8	1.00	1.19
Ideas and notes for future projects	8	1.00	1.41
Slides of design work	8	0.88	0.99
List of community service or other extracurricular activities	8	0.75	0.89
Statement of design problem(s) solved	7	0.71	1.25
Video recordings of designs	8	0.38	0.74

(table continues)

Table 11. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	8	3.50	0.76
Organization	8	3.38	0.92
Style	8	3.13	1.25
Craftsmanship	8	2.88	1.00
Theme	8	2.50	1.07
Orientation consistency (horizontal vs. vertical)	8	2.50	0.93
Personal Attributes			
Honesty	8	4.00	0.00
Enthusiasm	8	4.00	0.00
Work ethic	8	3.88	0.35
Promptness	8	3.88	0.35
Ambition	8	3.75	0.46
Self-assurance	8	3.75	0.46
Assertiveness	8	3.50	0.53
Personality	8	3.38	0.74
Appearance	8	3.13	0.64
Extroversion	8	2.75	0.46
Age	8	2.25	1.16

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 12.

Means of Portfolio Preferences of Employers with High School Diploma or some College Education

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Name with current address	10	3.80	0.42
Working sketches of design concepts	10	3.40	0.70
Freehand sketches of design ideas	10	3.40	0.52
Evidence of patternmaking knowledge through drafting	10	3.10	0.88
Evidence of patternmaking knowledge through flat pattern	10	3.10	0.88
Evidence of garment construction skills	10	3.10	0.74
Materials representative of work experience including internships	10	2.90	0.99
Evidence of originality in designs	10	2.90	1.37
Evidence of costing knowledge for design concepts	10	2.80	0.92
Evidence of patternmaking knowledge through draping	10	2.80	1.23
Evidence of decorative treatments to fabrics to achieve particular design goal	10	2.80	1.23
Evidence of knock-off designs	10	2.60	1.17
Sequential design work from rough idea to final design	10	2.50	1.27
Evidence of distinctions and awards	10	2.40	1.35
Evidence of CAD (Computer Aided Design) patternmaking	10	2.30	1.57
Evidence of CAD (Computer Aided Design) sketching	10	2.30	1.57
Ideas and notes for future projects	10	2.20	1.48
Cover sheet with name or logo	10	2.10	1.10

(table continues)

Table 12. *(table continued)*

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of pattern grading	10	2.10	0.74
Tear sheets (depicting design work, removed from publications)	10	2.00	1.41
Photos of full garment views	10	1.90	1.29
Variety of sketching mediums	10	1.90	1.37
Photos showing garment design details	10	1.80	1.32
Evidence of marker making skills	10	1.80	0.63
Self-assessment	10	1.70	1.49
Evidence of written materials and other sources of inspiration	10	1.60	1.26
Table of contents	9	1.56	1.13
Photos of one garment from different angles	10	1.50	1.08
Photographic reductions of work	10	1.40	1.17
Team design projects	10	1.40	1.51
Actual garments, fiber art, or accessories designed	10	1.30	1.25
List of community service or other extracurricular activities	10	1.30	0.82
Attitude and interest surveys	10	1.20	0.92
Statement of design problem(s) solved	9	1.11	1.36
Photograph of the applicant	10	1.00	1.05
Writing samples including captions, synthesized problem solving, abstracts	10	1.00	1.15
Slides of design work	10	0.70	1.06
Video recordings of designs	10	0.30	0.67

(table continues)

Table 12. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	10	3.60	0.52
Style	10	3.20	1.40
Craftsmanship	10	3.20	0.79
Organization	10	2.90	1.20
Theme	10	2.60	1.26
Orientation consistency (horizontal vs. vertical)	9	1.89	1.05
Personal Attributes			
Honesty	10	4.00	0.00
Enthusiasm	10	4.00	0.00
Work ethic	10	3.90	0.32
Promptness	10	3.90	0.32
Assertiveness	10	3.60	0.52
Self-assurance	10	3.50	0.71
Personality	10	3.40	0.70
Ambition	10	3.40	0.84
Appearance	10	3.00	0.67
Extroversion	10	2.30	1.16
Age	10	1.70	1.06

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 13.

Means of Portfolio Preferences of Employers with Technical School Education

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Working sketches of design concepts	7	3.86	0.38
Name with current address	7	3.57	0.79
Evidence of patternmaking knowledge through draping	6	3.50	0.84
Freehand sketches of design ideas	7	3.43	0.79
Evidence of patternmaking knowledge through drafting	6	3.33	1.03
Evidence of patternmaking knowledge through flat pattern	6	3.33	1.03
Evidence of garment construction skills	7	3.14	0.69
Evidence of originality in designs	7	3.00	1.15
Tear sheets (depicting design work, removed from publications)	7	2.86	0.69
Evidence of decorative treatments to fabrics to achieve particular design goal	7	2.86	1.07
Materials representative of work experience including internships	7	2.71	1.11
Evidence of distinctions and awards	7	2.71	0.76
Evidence of costing knowledge for design concepts	7	2.71	0.95
Writing samples including captions, synthesized problem solving, abstracts	7	2.57	0.79
Sequential design work from rough idea to final design	7	2.29	0.76
Variety of sketching mediums	7	2.14	1.07
Actual garments, fiber art, or accessories designed	7	2.00	1.53
List of community service or other extracurricular activities	7	2.00	1.00

(table continues)

Table 13. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Cover sheet with name or logo	7	1.86	1.68
Evidence of written materials and other sources of inspiration	7	1.86	1.46
Photos of full garment views	7	1.86	1.46
Self-assessment	7	1.71	1.80
Attitude and interest surveys	7	1.71	1.89
Ideas and notes for future projects	7	1.71	1.11
Photos of one garment from different angles	7	1.43	0.98
Photos showing garment design details	7	1.43	1.51
Team design projects	7	1.43	1.51
Evidence of knock-off designs	7	1.43	1.13
Photograph of the applicant	7	1.29	1.50
Statement of design problem(s) solved	7	1.29	1.38
Evidence of CAD (Computer Aided Design) patternmaking	7	1.29	1.25
Photographic reductions of work	7	1.14	1.07
Evidence of CAD (Computer Aided Design) sketching	7	1.14	1.07
Evidence of pattern grading	7	1.14	1.21
Table of contents	7	1.00	1.53
Video recordings of designs	7	0.71	0.95
Slides of design work	7	0.71	0.95
Evidence of marker making skills	7	0.71	0.95

(table continues)

Table 13. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	7	4.00	0.00
Organization	7	3.86	0.38
Individuality	7	3.86	0.38
Craftsmanship	7	3.71	0.49
Theme	7	3.14	0.90
Orientation consistency (horizontal vs. vertical)	7	2.86	0.90
Personal Attributes			
Work ethic	7	4.00	0.00
Honesty	7	4.00	0.00
Promptness	7	4.00	0.00
Personality	7	3.86	0.38
Enthusiasm	7	3.71	0.76
Appearance	7	3.57	0.53
Self-assurance	7	3.29	0.76
Assertiveness	7	3.14	0.90
Ambition	7	2.71	1.38
Extroversion	7	2.14	1.07
Age	7	1.71	1.70

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 14.

Means of Portfolio Preferences of Employers with a Bachelor's Degree

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Working sketches of design concepts	21	3.67	0.58
Name with current address	21	3.48	1.08
Evidence of patternmaking knowledge through flat pattern	20	3.45	0.60
Evidence of garment construction skills	20	3.45	0.94
Freehand sketches of design ideas	21	3.42	0.75
Evidence of originality in designs	19	3.42	0.77
Evidence of patternmaking knowledge through draping	20	3.40	0.60
Evidence of patternmaking knowledge through drafting	20	3.30	0.66
Evidence of decorative treatments to fabrics to achieve particular design goal	19	2.95	0.97
Evidence of costing knowledge for design concepts	21	2.62	0.92
Sequential design work from rough idea to final design	21	2.57	1.33
Materials representative of work experience including internships	21	2.57	0.93
Evidence of distinctions and awards	21	2.48	0.93
Tear sheets (depicting design work, removed from publications)	21	2.10	1.30
Evidence of pattern grading	20	2.10	1.12
Photos showing garment design details	21	2.00	1.34
Evidence of CAD (Computer Aided Design) patternmaking	20	2.00	1.03
Evidence of CAD (Computer Aided Design) sketching	20	2.00	1.03

(table continues)

Table 14. *(table continued)*

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Photos of full garment views	21	1.90	1.37
Variety of sketching mediums	21	1.90	1.45
Cover sheet with name or logo	21	1.67	1.43
Evidence of written materials and other sources of inspiration	21	1.67	1.20
Evidence of marker making skills	20	1.65	1.18
Team design projects	21	1.57	1.03
Evidence of knock-off designs	20	1.55	1.47
Actual garments, fiber art, or accessories designed	21	1.52	1.44
Photographic reductions of work	21	1.48	1.33
Ideas and notes for future projects	21	1.48	1.21
Self-assessment	21	1.14	1.24
List of community service or other extracurricular activities	21	1.10	1.22
Photos of one garment from different angles	21	1.05	1.20
Statement of design problem(s) solved	20	0.95	0.94
Attitude and interest surveys	21	0.90	1.09
Slides of design work	20	0.85	0.88
Table of contents	21	0.71	0.90
Writing samples including captions, synthesized problem solving, abstracts	21	0.71	0.72
Video recordings of designs	21	0.52	0.81
Photograph of the applicant	21	0.43	0.68

(table continues)

Table 14. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Organization	20	3.70	0.57
Style	20	3.65	0.75
Individuality	20	3.65	0.67
Craftsmanship	20	3.35	0.81
Theme	20	3.15	0.81
Orientation consistency (horizontal vs. vertical)	19	2.63	1.16
Personal Attributes			
Work ethic	21	3.95	0.22
Honesty	21	3.95	0.22
Enthusiasm	21	3.95	0.22
Personality	20	3.90	0.31
Promptness	21	3.81	0.40
Self-assurance	21	3.71	0.56
Assertiveness	21	3.62	0.50
Ambition	21	3.62	0.50
Appearance	21	3.48	0.60
Extroversion	20	2.70	0.66
Age	21	1.90	1.04

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 15.

Means of Portfolio Preferences of Employers with a Graduate Degree

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Freehand sketches of design ideas	6	3.67	0.52
Name with current address	6	3.33	1.63
Working sketches of design concepts	6	3.17	0.41
Materials representative of work experience including internships	6	3.17	0.75
Evidence of garment construction skills	6	3.00	0.89
Evidence of originality in designs	6	2.67	1.37
Tear sheets (depicting design work, removed from publications)	6	2.50	0.55
Evidence of patternmaking knowledge through draping	6	2.50	1.05
Evidence of decorative treatments to fabrics to achieve particular design goal	6	2.50	0.84
Photos of full garment views	6	2.33	0.52
Sequential design work from rough idea to final design	6	2.33	1.21
Evidence of patternmaking knowledge through flat pattern	6	2.33	1.03
Evidence of distinctions and awards	6	2.17	0.75
Evidence of costing knowledge for design concepts	6	2.17	1.60
Evidence of CAD (Computer Aided Design) sketching	6	2.17	0.75
Evidence of patternmaking knowledge through drafting	6	2.17	1.17
Cover sheet with name or logo	6	1.83	1.17
Photos showing garment design details	6	1.83	1.17
Variety of sketching mediums	6	1.83	1.17

(table continues)

Table 15. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of written materials and other sources of inspiration	6	1.83	1.72
Evidence of knock-off designs	6	1.67	1.37
Writing samples including captions, synthesized problem solving, abstracts	6	1.50	1.64
Statement of design problem(s) solved	6	1.50	1.64
Team design projects	6	1.50	1.22
Evidence of CAD (Computer Aided Design) patternmaking	6	1.50	0.84
Actual garments, fiber art, or accessories designed	6	1.33	0.82
Self-assessment	6	1.33	1.75
Evidence of pattern grading	6	1.33	1.21
Evidence of marker making skills	6	1.33	1.51
Photographic reductions of work	6	1.17	0.98
Ideas and notes for future projects	6	1.17	1.33
List of community service or other extracurricular activities	6	1.00	1.26
Photos of one garment from different angles	6	0.83	0.98
Table of contents	6	0.67	1.63
Photograph of the applicant	6	0.67	1.03
Attitude and interest surveys	6	0.50	1.22
Video recordings of designs	6	0.00	0.00
Slides of design work	6	0.00	0.00

(table continues)

Table 15. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	6	3.67	0.52
Organization	6	3.67	0.52
Craftsmanship	6	3.33	0.82
Individuality	6	3.33	0.82
Theme	6	3.00	0.63
Orientation consistency (horizontal vs. vertical)	6	2.83	0.98
Personal Attributes			
Honesty	6	4.00	0.00
Personality	6	3.83	0.41
Work ethic	6	3.83	0.41
Promptness	6	3.67	0.52
Enthusiasm	6	3.67	0.81
Appearance	6	3.50	0.55
Ambition	6	3.50	0.84
Assertiveness	6	3.16	0.75
Self-assurance	6	3.00	1.26
Extroversion	6	2.50	0.84
Age	6	1.00	1.10

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 16.

Means of Portfolio Preferences of Employers with 2-9 Years Hiring Experience

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Working sketches of design concepts	14	3.64	0.50
Name with current address	14	3.50	0.94
Freehand sketches of design ideas	14	3.43	0.76
Evidence of originality in designs	13	3.38	0.77
Evidence of patternmaking knowledge through drafting	14	3.21	0.80
Evidence of patternmaking knowledge through flat pattern	14	3.21	0.80
Evidence of garment construction skills	14	3.21	1.21
Evidence of patternmaking knowledge through draping	14	3.14	0.66
Evidence of decorative treatments to fabrics to achieve particular design goal	13	3.08	0.76
Sequential design work from rough idea to final design	14	3.07	1.14
Materials representative of work experience including internships	14	2.79	0.80
Evidence of costing knowledge for design concepts	14	2.71	0.83
Evidence of distinctions and awards	14	2.29	0.99
Variety of sketching mediums	14	2.21	1.42
Tear sheets (depicting design work, removed from publications)	14	2.21	1.31
Cover sheet with name or logo	14	2.07	1.44
Photos showing garment design details	14	2.00	1.18
Evidence of CAD (Computer Aided Design) sketching	14	2.00	1.11
Evidence of knock-off designs	14	2.00	1.62

(table continues)

Table 16. (continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Evidence of CAD (Computer Aided Design) patternmaking	14	1.86	1.03
Evidence of pattern grading	14	1.86	1.17
Photos of full garment views	14	1.79	1.25
Ideas and notes for future projects	14	1.79	1.25
Team design projects	14	1.71	0.91
Evidence of written materials and other sources of inspiration	14	1.64	1.22
Photographic reductions of work	14	1.57	1.16
Actual garments, fiber art, or accessories designed	14	1.57	1.34
List of community service or other extracurricular activities	14	1.36	1.15
Statement of design problem(s) solved	13	1.23	1.01
Evidence of marker making skills	14	1.21	1.25
Photos of one garment from different angles	14	1.14	1.23
Writing samples including captions, synthesized problem solving, abstracts	14	1.00	1.04
Slides of design work	14	0.86	1.03
Self-assessment	14	0.86	0.95
Table of contents	13	0.77	1.01
Attitude and interest surveys	14	0.64	0.84
Video recordings of designs	14	0.57	0.85
Photograph of the applicant	14	0.29	0.61

(table continues)

Table 16. (continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	14	3.86	0.36
Organization	14	3.79	0.43
Individuality	14	3.57	0.64
Craftsmanship	14	3.43	0.64
Theme	14	3.29	0.61
Orientation consistency (horizontal vs. vertical)	13	2.46	1.20
Personal Attributes			
Work ethic	14	4.00	0.00
Honesty	14	4.00	0.00
Enthusiasm	14	4.00	0.00
Promptness	14	3.93	0.27
Personality	14	3.86	0.36
Assertiveness	14	3.86	0.36
Ambition	14	3.57	0.64
Self-assurance	14	3.57	0.76
Appearance	14	3.50	0.52
Extroversion	13	2.23	0.83
Age	14	1.29	1.20

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 17.

Means of Portfolio Preferences of Employers with 10-15 Years Hiring Experience

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of patternmaking knowledge through draping	12	3.58	0.79
Name with current address	14	3.50	1.09
Working sketches of design concepts	14	3.36	0.74
Evidence of patternmaking knowledge through flat pattern	12	3.33	1.07
Evidence of originality in designs	13	3.31	1.03
Freehand sketches of design ideas	14	3.29	0.73
Evidence of garment construction skills	13	3.23	0.83
Evidence of patternmaking knowledge through drafting	12	3.08	1.08
Evidence of distinctions and awards	14	2.86	0.66
Materials representative of work experience including internships	14	2.79	0.89
Sequential design work from rough idea to final design	14	2.50	0.76
Tear sheets (depicting design work, removed from publications)	14	2.43	0.94
Evidence of costing knowledge for design concepts	14	2.43	1.22
Evidence of CAD (Computer Aided Design) sketching	13	2.31	1.38
Evidence of decorative treatments to fabrics to achieve particular design goal	13	2.31	1.03
Evidence of CAD (Computer Aided Design) patternmaking	13	2.15	1.52
Cover sheet with name or logo	14	2.07	1.14
Evidence of written materials and other sources of inspiration	14	2.07	1.14

(table continues)

Table 17. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of pattern grading	13	2.00	1.22
Photos of full garment views	14	1.86	1.41
Variety of sketching mediums	14	1.79	1.05
Ideas and notes for future projects	14	1.79	1.05
Evidence of knock-off designs	13	1.69	1.03
Actual garments, fiber art, or accessories designed	14	1.64	1.39
Self-assessment	14	1.50	1.40
List of community service or other extracurricular activities	14	1.50	1.09
Evidence of marker making skills	13	1.46	1.05
Photos showing garment design details	14	1.36	1.45
Team design projects	14	1.36	1.15
Writing samples including captions, synthesized problem solving, abstracts	14	1.21	1.19
Photographic reductions of work	14	1.14	1.17
Photos of one garment from different angles	14	1.07	1.00
Attitude and interest surveys	14	1.00	1.18
Statement of design problem(s) solved	13	0.93	1.19
Table of contents	14	0.79	1.05
Photograph of the applicant	14	0.64	0.93
Slides of design work	13	0.46	0.88
Video recordings of designs	14	0.14	0.53

(table continues)

Table 17. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	13	3.92	0.28
Organization	13	3.77	0.44
Individuality	13	3.77	0.60
Craftsmanship	13	3.38	0.77
Theme	13	3.00	0.82
Orientation consistency (horizontal vs. vertical)	12	2.75	1.06
Personal Attributes			
Honesty	14	3.93	0.27
Work ethic	14	3.86	0.36
Promptness	14	3.71	0.47
Personality	13	3.69	0.48
Enthusiasm	14	3.64	0.74
Appearance	14	3.21	0.58
Self-assurance	14	3.21	0.89
Assertiveness	14	3.14	0.66
Ambition	14	3.07	1.14
Extroversion	14	2.57	1.22
Age	14	1.71	1.07

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 18.

Means of Portfolio Preferences of Employers with 16-40 Years Hiring Experience

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Working sketches of design concepts	16	3.69	0.48
Name with current address	16	3.63	1.02
Freehand sketches of design ideas	16	3.63	0.50
Evidence of garment construction skills	16	3.31	0.60
Evidence of patternmaking knowledge through flat pattern	16	3.06	0.77
Evidence of decorative treatments to fabrics to achieve particular design goal	16	3.06	1.06
Evidence of patternmaking knowledge through drafting	16	3.00	0.89
Evidence of patternmaking knowledge through draping	16	2.81	1.11
Evidence of originality in designs	16	2.75	1.29
Materials representative of work experience including internships	16	2.69	1.14
Evidence of costing knowledge for design concepts	16	2.69	1.01
Evidence of distinctions and awards	16	2.25	1.13
Photos of full garment views	16	2.19	1.17
Photos showing garment design details	16	2.13	1.26
Tear sheets (depicting design work, removed from publications)	16	2.13	1.31
Sequential design work from rough idea to final design	16	1.94	1.34
Variety of sketching mediums	16	1.81	1.42
Self-assessment	16	1.75	1.73
Evidence of marker making skills	16	1.75	1.06

(table continues)

Table 18. *(table continued)*

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Evidence of CAD (Computer Aided Design) patternmaking	16	1.69	1.08
Evidence of pattern grading	16	1.69	1.01
Evidence of knock-off designs	16	1.69	1.45
Evidence of CAD (Computer Aided Design) sketching	16	1.63	1.02
Team design projects	16	1.44	1.50
Attitude and interest surveys	16	1.44	1.50
Evidence of written materials and other sources of inspiration	16	1.44	1.46
Cover sheet with name or logo	16	1.38	1.36
Photographic reductions of work	16	1.38	1.26
Actual garments, fiber art, or accessories designed	16	1.38	1.31
Ideas and notes for future projects	16	1.38	1.50
Photos of one garment from different angles	16	1.31	1.14
Writing samples including captions, synthesized problem solving, abstracts	16	1.31	1.30
Table of contents	16	1.19	1.42
Photograph of the applicant	16	1.19	1.17
Statement of design problem(s) solved	16	1.19	1.38
List of community service or other extracurricular activities	16	1.00	1.15
Slides of design work	16	0.69	0.79
Video recordings of designs	16	0.56	0.81

(table continues)

Table 18. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	16	3.56	0.63
Craftsmanship	16	3.31	0.87
Style	16	3.13	1.26
Organization	16	3.13	1.09
Theme	16	2.75	1.18
Orientation consistency (horizontal vs. vertical)	16	2.44	1.09
Personal Attributes			
Honesty	16	4.00	0.00
Enthusiasm	16	4.00	0.00
Work ethic	16	3.94	0.25
Promptness	16	3.88	0.34
Personality	16	3.75	0.58
Self-assurance	16	3.69	0.60
Ambition	16	3.56	0.63
Appearance	16	3.44	0.73
Assertiveness	16	3.44	0.63
Extroversion	16	2.63	0.50
Age	16	2.06	1.18

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 19.

Means of Portfolio Preferences of Employers in the Career Wear Sub-Segment

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Name with current address	17	3.76	0.97
Working sketches of design concepts	17	3.71	0.47
Freehand sketches of design ideas	17	3.71	0.59
Evidence of patternmaking knowledge through drafting	17	3.35	0.70
Evidence of patternmaking knowledge through flat pattern	17	3.35	0.70
Evidence of patternmaking knowledge through draping	17	3.29	0.69
Evidence of originality in designs	17	3.06	0.97
Evidence of garment construction skills	17	3.06	1.09
Evidence of decorative treatments to fabrics to achieve particular design goal	17	2.94	0.97
Materials representative of work experience including internships	17	2.82	0.88
Evidence of distinctions and awards	17	2.71	0.69
Evidence of costing knowledge for design concepts	17	2.59	0.94
Variety of sketching mediums	17	2.29	1.34
Tear sheets (depicting design work, removed from publications)	17	2.29	1.10
Sequential design work from rough idea to final design	17	2.29	1.40
Cover sheet with name or logo	17	2.00	1.37
Photos showing garment design details	17	1.94	1.14
Evidence of CAD (Computer Aided Design) patternmaking	17	1.88	1.05

(table continues)

Table 19. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of CAD (Computer Aided Design) sketching	17	1.88	1.05
Photos of full garment views	17	1.82	1.07
Ideas and notes for future projects	17	1.76	1.30
Evidence of pattern grading	17	1.70	0.92
Evidence of knock-off designs	17	1.65	1.41
Actual garments, fiber art, or accessories designed	17	1.59	1.18
Team design projects	17	1.59	1.28
Evidence of marker making skills	17	1.59	1.00
Self-assessment	17	1.47	1.42
Photographic reductions of work	17	1.41	0.87
Evidence of written materials and other sources of inspiration	17	1.41	1.76
Statement of design problem(s) solved	17	1.35	1.17
Photos of one garment from different angles	17	1.29	1.05
Attitude and interest surveys	17	1.29	1.36
Table of contents	17	1.12	1.22
Writing samples including captions, synthesized problem solving, abstracts	17	1.12	1.05
List of community service or other extracurricular activities	17	1.12	0.93
Photograph of the applicant	17	0.82	1.19
Slides of design work	17	0.65	0.79
Video recordings of designs	17	0.41	0.71

(table continues)

Table 19. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	17	3.59	0.87
Organization	17	3.47	0.72
Individuality	17	3.47	0.72
Craftsmanship	17	3.29	0.99
Theme	17	3.06	0.97
Orientation consistency (horizontal vs. vertical)	16	2.50	1.10
Personal Attributes			
Honesty	17	4.00	0.00
Enthusiasm	17	4.00	0.00
Work ethic	17	3.94	0.24
Promptness	17	3.82	0.39
Personality	17	3.76	0.56
Self-assurance	17	3.65	0.49
Assertiveness	17	3.47	0.62
Ambition	17	3.47	0.62
Appearance	17	3.35	0.61
Extroversion	17	2.53	0.72
Age	17	1.65	1.14

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 20.

Means of Portfolio Preferences of Employers in the Maternity Wear Sub-Segment

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Name with current address	1	4.00	0.00
Cover sheet with name or logo	1	4.00	0.00
Working sketches of design concepts	1	4.00	0.00
Evidence of patternmaking knowledge through drafting	1	4.00	0.00
Evidence of patternmaking knowledge through flat pattern	1	4.00	0.00
Freehand sketches of design ideas	1	3.00	0.00
Variety of sketching mediums	1	3.00	0.00
Sequential design work from rough idea to final design	1	3.00	0.00
Evidence of patternmaking knowledge through draping	1	3.00	0.00
Evidence of garment construction skills	1	3.00	0.00
Table of contents	1	2.00	0.00
Video recordings of designs	1	2.00	0.00
Slides of design work	1	2.00	0.00
Photographic reductions of work	1	2.00	0.00
Photos of full garment views	1	2.00	0.00
Photos showing garment design details	1	2.00	0.00
Tear sheets (depicting design work, removed from publications)	1	2.00	0.00
Actual garments, fiber art, or accessories designed	1	2.00	0.00
Team design projects	1	2.00	0.00
Ideas and notes for future projects	1	2.00	0.00

(table continues)

Table 20. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Materials representative of work experience including internships	1	2.00	0.00
Evidence of distinctions and awards	1	2.00	0.00
Evidence of costing knowledge for design concepts	1	2.00	0.00
Evidence of CAD (Computer Aided Design) patternmaking	1	2.00	0.00
Evidence of CAD (Computer Aided Design) sketching	1	2.00	0.00
Evidence of pattern grading	1	2.00	0.00
Evidence of originality in designs	1	2.00	0.00
Evidence of knock-off designs	1	2.00	0.00
Evidence of decorative treatments to fabrics to achieve particular design goal	1	2.00	0.00
Photograph of the applicant	1	1.00	0.00
Photos of one garment from different angles	1	1.00	0.00
Writing samples including captions, synthesized problem solving, abstracts	1	1.00	0.00
Statement of design problem(s) solved	1	1.00	0.00
Self-assessment	1	1.00	0.00
Attitude and interest surveys	1	1.00	0.00
Evidence of written materials and other sources of inspiration	1	1.00	0.00
Evidence of marker making skills	1	1.00	0.00
List of community service or other extracurricular activities	1	0.00	0.00

(table continues)

Table 20. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	1	4.00	0.00
Organization	1	4.00	0.00
Individuality	1	4.00	0.00
Theme	1	3.00	0.00
Craftsmanship	1	3.00	0.00
Orientation consistency (horizontal vs. vertical)	1	3.00	0.00
Personal Attributes			
Personality	1	4.00	0.00
Work ethic	1	4.00	0.00
Honesty	1	4.00	0.00
Assertiveness	1	4.00	0.00
Self-assurance	1	4.00	0.00
Enthusiasm	1	4.00	0.00
Appearance	1	3.00	0.00
Promptness	1	3.00	0.00
Ambition	1	3.00	0.00
Extroversion	1	2.00	0.00
Age	1	0.00	0.00

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0-No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 21.

Means of Portfolio Preferences of Employers in the Sportswear Sub-Segment

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Name with current address	27	3.59	0.97
Working sketches of design concepts	27	3.48	0.58
Freehand sketches of design ideas	27	3.33	0.73
Evidence of garment construction skills	26	3.19	0.94
Evidence of patternmaking knowledge through draping	25	3.16	0.80
Evidence of patternmaking knowledge through flat pattern	25	3.16	0.90
Evidence of patternmaking knowledge through drafting	25	3.04	0.98
Evidence of originality in designs	25	3.04	1.10
Materials representative of work experience including internships	27	2.81	0.88
Evidence of decorative treatments to fabrics to achieve particular design goal	25	2.76	0.88
Sequential design work from rough idea to final design	27	2.52	1.16
Evidence of costing knowledge for design concepts	27	2.48	1.12
Tear sheets (depicting design work, removed from publications)	27	2.41	1.15
Evidence of distinctions and awards	27	2.41	1.05
Evidence of CAD (Computer Aided Design) sketching	26	2.23	0.99
Photos of full garment views	27	2.19	1.30
Evidence of CAD (Computer Aided Design) patternmaking	26	2.12	1.07
Cover sheet with name or logo	27	2.07	1.21

(table continues)

Table 21. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Variety of sketching mediums	27	2.04	1.22
Evidence of pattern grading	26	1.92	1.20
Evidence of knock-off designs	26	1.92	1.38
Photos showing garment design details	27	1.89	1.25
Evidence of written materials and other sources of inspiration	27	1.85	1.29
Ideas and notes for future projects	27	1.85	1.29
Team design projects	27	1.59	1.15
Evidence of marker making skills	26	1.58	1.14
Photographic reductions of work	27	1.56	1.25
Actual garments, fiber art, or accessories designed	27	1.52	1.31
Self-assessment	27	1.30	1.38
Writing samples including captions, synthesized problem solving, abstracts	27	1.26	1.32
List of community service or other extracurricular activities	27	1.26	1.20
Statement of design problem(s) solved	25	1.16	1.21
Photos of one garment from different angles	27	1.04	1.09
Table of contents	26	1.00	1.13
Attitude and interest surveys	27	0.93	1.14
Photograph of the applicant	27	0.63	0.79
Slides of design work	26	0.62	0.94
Video recordings of designs	27	0.48	0.80

(table continues)

Table 21. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	26	3.69	0.62
Organization	26	3.62	0.57
Individuality	26	3.58	0.64
Craftsmanship	26	3.38	0.70
Theme	26	3.00	0.75
Orientation consistency (horizontal vs. vertical)	24	2.50	1.02
Personal Attributes			
Honesty	27	4.00	0.00
Work ethic	27	3.93	0.27
Enthusiasm	27	3.93	0.38
Promptness	27	3.85	0.36
Personality	26	3.69	0.55
Ambition	27	3.59	0.64
Self-assurance	27	3.56	0.80
Assertiveness	27	3.52	0.64
Appearance	27	3.41	0.57
Extroversion	26	2.50	0.86
Age	27	1.52	1.16

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 22.

Means of Portfolio Preferences of Employers in the Intimate Apparel Sub-Segment

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of patternmaking knowledge through draping	3	4.00	0.00
Evidence of patternmaking knowledge through flat pattern	3	4.00	0.00
Evidence of originality in designs	3	4.00	0.00
Evidence of garment construction skills	3	4.00	0.00
Name with current address	3	3.68	0.58
Freehand sketches of design ideas	3	3.67	0.58
Sequential design work from rough idea to final design	3	3.67	0.58
Evidence of patternmaking knowledge through drafting	3	3.67	0.58
Evidence of decorative treatments to fabrics to achieve particular design goal	3	3.50	0.71
Working sketches of design concepts	3	3.33	1.15
Materials representative of work experience including internships	3	3.33	0.58
Evidence of distinctions and awards	3	3.00	1.00
Evidence of CAD (Computer Aided Design) patternmaking	3	2.67	1.15
Evidence of pattern grading	3	2.67	1.53
Variety of sketching mediums	3	2.33	2.08
Evidence of costing knowledge for design concepts	3	2.33	1.53
Evidence of CAD (Computer Aided Design) sketching	3	2.33	1.53
Cover sheet with name or logo	3	2.00	1.73
Photographic reductions of work	3	2.00	2.00

(table continues)

Table 22. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Photos of full garment views	3	2.00	2.00
Photos showing garment design details	3	2.00	1.73
Tear sheets (depicting design work, removed from publications)	3	2.00	2.00
Actual garments, fiber art, or accessories designed	3	2.00	2.00
Statement of design problem(s) solved	2	2.00	0.00
Ideas and notes for future projects	3	2.00	2.00
Evidence of knock-off designs	3	2.00	2.00
Evidence of marker making skills	3	2.00	2.00
Evidence of written materials and other sources of inspiration	3	1.67	1.53
List of community service or other extracurricular activities	3	1.67	1.53
Slides of design work	3	1.33	1.15
Team design projects	3	1.33	1.15
Table of contents	3	1.00	1.00
Photos of one garment from different angles	3	1.00	1.00
Writing samples including captions, synthesized problem solving, abstracts	3	1.00	1.00
Self-assessment	3	1.00	1.73
Photograph of the applicant	3	0.67	1.15
Attitude and interest surveys	3	0.67	1.15
Video recordings of designs	3	0.00	0.00

(table continues)

Table 22. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	3	4.00	0.00
Individuality	3	4.00	0.00
Organization	3	3.67	0.58
Theme	3	3.33	0.58
Craftsmanship	3	3.33	0.58
Orientation consistency (horizontal vs. vertical)	3	2.00	2.00
Personal Attributes			
Work ethic	3	4.00	0.00
Honesty	3	4.00	0.00
Promptness	3	4.00	0.00
Enthusiasm	3	4.00	0.00
Personality	3	3.67	0.58
Appearance	3	3.67	0.58
Assertiveness	3	3.67	0.58
Ambition	3	3.67	0.58
Self-assurance	3	3.33	1.15
Extroversion	3	2.67	1.15
Age	3	1.67	1.53

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0-No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 23.

Means of Portfolio Preferences of Employers in the Formal Wear Sub-Segment

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Working sketches of design concepts	13	3.69	0.48
Name with current address	13	3.62	0.65
Freehand sketches of design ideas	13	3.38	0.77
Evidence of patternmaking knowledge through draping	13	3.31	0.75
Evidence of originality in designs	13	3.23	1.01
Evidence of patternmaking knowledge through flat pattern	13	3.15	0.80
Evidence of patternmaking knowledge through drafting	13	3.00	0.82
Evidence of garment construction skills	13	3.00	1.15
Evidence of decorative treatments to fabrics to achieve particular design goal	13	2.69	0.95
Sequential design work from rough idea to final design	13	2.46	1.39
Materials representative of work experience including internships	13	2.46	0.97
Evidence of costing knowledge for design concepts	13	2.46	0.88
Evidence of distinctions and awards	13	2.31	0.95
Variety of sketching mediums	13	1.69	1.49
Tear sheets (depicting design work, removed from publications)	13	1.69	1.60
Evidence of written materials and other sources of inspiration	13	1.69	1.44
Evidence of CAD (Computer Aided Design) patternmaking	13	1.46	1.39
Photos of full garment views	13	1.38	1.26
Ideas and notes for future projects	13	1.38	1.56

(table continues)

Table 23. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Evidence of CAD (Computer Aided Design) sketching	13	1.38	1.39
Evidence of pattern grading	13	1.31	1.25
Actual garments, fiber art, or accessories designed	13	1.23	1.64
Cover sheet with name or logo	13	1.15	1.34
Photos showing garment design details	13	1.15	1.40
Team design projects	13	1.15	1.28
List of community service or other extracurricular activities	13	1.15	1.07
Evidence of marker making skills	13	1.08	1.32
Evidence of knock-off designs	13	1.00	1.15
Photos of one garment from different angles	13	0.85	1.14
Statement of design problem(s) solved	13	0.75	1.14
Photographic reductions of work	13	0.69	1.03
Writing samples including captions, synthesized problem solving, abstracts	12	0.69	0.95
Photograph of the applicant	13	0.62	1.04
Self-assessment	13	0.62	1.26
Attitude and interest surveys	13	0.54	0.97
Table of contents	13	0.38	0.96
Slides of design work	12	0.33	0.65
Video recordings of designs	13	0.23	0.60

(table continues)

Table 23. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	13	3.77	0.60
Organization	13	3.77	0.44
Individuality	13	3.69	0.63
Craftsmanship	13	3.54	0.66
Theme	13	3.08	0.95
Orientation consistency (horizontal vs. vertical)	13	2.62	0.96
Personal Attributes			
Work ethic	13	3.92	0.28
Honesty	13	3.92	0.28
Promptness	13	3.85	0.38
Personality	13	3.77	0.44
Enthusiasm	13	3.77	0.60
Appearance	13	3.46	0.66
Assertiveness	13	3.38	0.77
Self-assurance	13	3.38	0.77
Ambition	13	3.15	1.14
Extroversion	13	2.38	0.96
Age	13	1.92	0.95

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 24.

Means of Portfolio Preferences of Employers in Other Industry Sub-Segments

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Working sketches of design concepts	8	3.25	0.89
Freehand sketches of design ideas	8	3.25	0.46
Evidence of patternmaking knowledge through draping	8	3.25	0.71
Evidence of patternmaking knowledge through flat pattern	8	3.25	0.89
Evidence of originality in designs	8	3.14	0.90
Evidence of patternmaking knowledge through drafting	8	3.13	0.83
Evidence of garment construction skills	8	3.13	0.64
Name with current address	8	3.00	1.60
Evidence of decorative treatments to fabrics to achieve particular design goal	8	2.88	0.64
Sequential design work from rough idea to final design	8	2.50	1.41
Materials representative of work experience including internships	8	2.38	0.74
Evidence of costing knowledge for design concepts	8	2.25	0.89
Photos of full garment views	8	2.13	0.99
Evidence of distinctions and awards	8	2.13	0.99
Evidence of CAD (Computer Aided Design) patternmaking	8	2.00	1.20
Evidence of CAD (Computer Aided Design) sketching	8	1.88	1.25
Photos showing garment design details	8	1.75	1.28
Tear sheets (depicting design work, removed from publications)	8	1.75	1.04

(table continues)

Table 24. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Evidence of pattern grading	8	1.75	1.04
Self-assessment	8	1.63	1.51
Variety of sketching mediums	8	1.50	1.60
Ideas and notes for future projects	8	1.50	1.41
Evidence of knock-off designs	8	1.50	1.41
Cover sheet with name or logo	8	1.38	1.69
Photographic reductions of work	8	1.38	1.19
Team design projects	8	1.38	1.19
Photograph of the applicant	8	1.25	0.89
Photos of one garment from different angles	8	1.25	1.04
Evidence of written materials and other sources of inspiration	8	1.25	1.28
Slides of design work	8	1.13	0.99
List of community service or other extracurricular activities	8	1.13	1.13
Table of contents	8	1.00	1.20
Attitude and interest surveys	8	1.00	1.07
Evidence of marker making skills	8	1.00	1.07
Actual garments, fiber art, or accessories designed	8	0.88	1.25
Writing samples including captions, synthesized problem solving, abstracts	8	0.75	0.89
Video recordings of designs	8	0.50	0.93
Statement of design problem(s) solved	6	0.50	0.84

(table continues)

Table 24. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	8	3.75	0.71
Organization	8	3.63	0.74
Style	8	3.50	1.07
Craftsmanship	8	2.88	0.83
Theme	8	2.63	0.92
Orientation consistency (horizontal vs. vertical)	8	2.50	0.93
Personal Attributes			
Work ethic	8	4.00	0.00
Honesty	8	4.00	0.00
Enthusiasm	8	4.00	0.00
Promptness	8	3.88	0.35
Personality	8	3.63	0.52
Assertiveness	8	3.63	0.52
Self-assurance	8	3.63	0.74
Appearance	8	3.50	0.53
Ambition	8	3.38	0.52
Extroversion	7	2.86	0.69
Age	8	1.88	1.25

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 25.

Means of Portfolio Preferences of Employers with < 100 Employees

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Working sketches of design concepts	27	3.63	0.49
Name with current address	27	3.59	0.89
Freehand sketches of design ideas	27	3.41	0.69
Evidence of originality in designs	26	3.19	0.98
Evidence of garment construction skills	26	3.19	0.90
Evidence of patternmaking knowledge through draping	25	3.16	0.80
Evidence of patternmaking knowledge through flat pattern	25	3.08	0.81
Evidence of patternmaking knowledge through drafting	25	3.04	0.89
Evidence of decorative treatments to fabrics to achieve particular design goal	26	2.92	0.93
Materials representative of work experience including internships	27	2.74	0.94
Evidence of costing knowledge for design concepts	27	2.63	0.84
Sequential design work from rough idea to final design	27	2.44	1.09
Evidence of distinctions and awards	27	2.44	0.89
Tear sheets (depicting design work, removed from publications)	27	2.26	1.16
Variety of sketching mediums	27	1.93	1.30
Photos showing garment design details	27	1.85	1.35
Cover sheet with name or logo	27	1.81	1.39
Photos of full garment views	27	1.74	1.26
Evidence of pattern grading	26	1.73	1.12

(table continues)

Table 25. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of written materials and other sources of inspiration	27	1.70	1.27
Evidence of knock-off designs	26	1.62	1.39
Evidence of marker making skills	26	1.62	1.10
Actual garments, fiber art, or accessories designed	27	1.59	1.31
Ideas and notes for future projects	27	1.59	1.28
Evidence of CAD (Computer Aided Design) sketching	26	1.50	1.10
Self-assessment	27	1.48	1.55
Team design projects	27	1.48	1.28
Evidence of CAD (Computer Aided Design) patternmaking	26	1.46	1.10
List of community service or other extracurricular activities	27	1.37	1.15
Writing samples including captions, synthesized problem solving, abstracts	27	1.33	1.18
Attitude and interest surveys	27	1.19	1.33
Photos of one garment from different angles	27	1.15	1.20
Statement of design problem(s) solved	27	1.11	1.28
Photographic reductions of work	27	1.07	1.07
Table of contents	26	0.96	1.34
Photograph of the applicant	27	0.67	1.07
Slides of design work	27	0.63	0.88
Video recordings of designs	27	0.37	0.69

(table continues)

Table 25. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	26	3.58	0.81
Organization	26	3.58	0.64
Individuality	26	3.58	0.70
Craftsmanship	26	3.31	0.88
Theme	26	3.12	0.86
Orientation consistency (horizontal vs. vertical)	24	2.58	0.97
Personal Attributes			
Honesty	27	3.96	0.19
Work ethic	27	3.89	0.32
Promptness	27	3.85	0.36
Enthusiasm	27	3.81	0.56
Personality	26	3.69	0.55
Self-assurance	27	3.52	0.64
Assertiveness	27	3.44	0.58
Appearance	27	3.30	0.61
Ambition	27	3.30	0.95
Extroversion	27	2.30	0.87
Age	27	1.89	1.09

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0-No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 26.

Means of Portfolio Preferences of Employers with ≥ 100 Employees

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Freehand sketches of design ideas	8	3.50	0.53
Working sketches of design concepts	8	3.38	0.74
Evidence of garment construction skills	8	3.38	0.74
Evidence of originality in designs	7	3.29	0.95
Evidence of patternmaking knowledge through draping	8	3.25	0.71
Evidence of patternmaking knowledge through flat pattern	8	3.25	1.03
Evidence of patternmaking knowledge through drafting	8	3.13	0.99
Materials representative of work experience including internships	8	3.00	0.76
Name with current address	8	2.88	1.55
Sequential design work from rough idea to final design	8	2.88	0.99
Evidence of decorative treatments to fabrics to achieve particular design goal	8	2.88	0.83
Photos of full garment views	8	2.75	0.89
Tear sheets (depicting design work, removed from publications)	8	2.63	0.74
Evidence of CAD (Computer Aided Design) sketching	8	2.63	0.74
Evidence of distinctions and awards	8	2.50	1.20
Evidence of costing knowledge for design concepts	8	2.50	1.41
Photos showing garment design details	8	2.25	1.28
Evidence of CAD (Computer Aided Design) patternmaking	8	2.25	1.16

(table continues)

Table 26. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Cover sheet with name or logo	8	2.13	1.25
Evidence of pattern grading	8	2.13	1.13
Evidence of knock-off designs	8	2.13	1.36
Photographic reductions of work	8	2.00	1.07
Ideas and notes for future projects	8	2.00	1.07
Team design projects	8	1.88	0.83
Variety of sketching mediums	8	1.63	1.41
Actual garments, fiber art, or accessories designed	8	1.63	0.92
Writing samples including captions, synthesized problem solving, abstracts	8	1.63	1.30
Evidence of written materials and other sources of inspiration	8	1.63	1.19
Photos of one garment from different angles	8	1.50	1.07
Statement of design problem(s) solved	8	1.50	1.20
Self-assessment	8	1.25	1.04
List of community service or other extracurricular activities	8	1.25	1.16
Table of contents	8	1.13	0.83
Attitude and interest surveys	8	1.13	1.13
Evidence of marker making skills	8	1.13	0.99
Photograph of the applicant	8	0.88	0.83
Slides of design work	8	0.63	0.92
Video recordings of designs	8	0.38	0.74

(table continues)

Table 26. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	8	4.00	0.00
Organization	8	3.88	0.35
Individuality	8	3.75	0.46
Craftsmanship	8	3.50	0.53
Orientation consistency (horizontal vs. vertical)	8	3.25	0.89
Theme	8	3.13	0.64
Personal Attributes			
Personality	8	4.00	0.00
Work ethic	8	4.00	0.00
Honesty	8	4.00	0.00
Enthusiasm	8	4.00	0.00
Promptness	8	3.88	0.35
Ambition	8	3.75	0.46
Self-assurance	8	3.50	1.07
Appearance	8	3.38	0.52
Assertiveness	8	3.38	0.74
Extroversion	7	3.14	0.90
Age	8	1.00	1.41

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 27.

Means of Portfolio Preferences of Employers with < \$1,000,000 Annual Sales Volume

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Working sketches of design concepts	9	3.56	0.53
Name with current address	9	3.44	0.73
Freehand sketches of design ideas	9	3.33	0.71
Evidence of garment construction skills	9	3.11	0.78
Evidence of patternmaking knowledge through flat pattern	9	3.00	0.87
Evidence of originality in designs	9	2.89	1.36
Materials representative of work experience including internships	9	2.78	0.67
Evidence of costing knowledge for design concepts	9	2.67	0.71
Evidence of patternmaking knowledge through drafting	9	2.67	1.00
Evidence of patternmaking knowledge through draping	9	2.56	1.42
Sequential design work from rough idea to final design	9	2.33	1.12
Evidence of decorative treatments to fabrics to achieve particular design goal	9	2.22	1.20
Variety of sketching mediums	9	2.11	1.27
Tear sheets (depicting design work, removed from publications)	9	2.00	1.41
Actual garments, fiber art, or accessories designed	9	1.89	1.54
Evidence of distinctions and awards	9	1.89	1.27
Evidence of pattern grading	9	1.78	0.97
Photos of full garment views	9	1.67	1.41

(table continues)

Table 27. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Evidence of written materials and other sources of inspiration	9	1.44	1.42
Evidence of knock-off designs	9	1.44	1.24
Evidence of marker making skills	9	1.44	1.13
Photos showing garment design details	9	1.33	1.50
Evidence of CAD (Computer Aided Design) patternmaking	9	1.33	1.58
Evidence of CAD (Computer Aided Design) sketching	9	1.33	1.58
Cover sheet with name or logo	9	1.22	0.83
Team design projects	9	1.22	1.20
Ideas and notes for future projects	9	1.11	1.05
Photos of one garment from different angles	9	1.00	1.32
Writing samples including captions, synthesized problem solving, abstracts	9	1.00	0.87
List of community service or other extracurricular activities	9	1.00	1.12
Table of contents	9	0.67	1.00
Photographic reductions of work	9	0.67	1.12
Statement of design problem(s) solved	9	0.67	1.12
Self-assessment	9	0.56	0.88
Slides of design work	8	0.50	0.76
Video recordings of designs	9	0.44	0.73
Attitude and interest surveys	9	0.44	0.73
Photograph of the applicant	9	0.22	0.44

(table continues)

Table 27. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	9	3.78	0.44
Style	9	3.33	1.41
Craftsmanship	9	3.33	0.71
Organization	9	3.33	1.32
Theme	9	2.56	1.24
Orientation consistency (horizontal vs. vertical)	9	2.22	1.20
Personal Attributes			
Work ethic	9	3.89	0.33
Honesty	9	3.89	0.33
Personality	9	3.78	0.44
Enthusiasm	9	3.67	0.71
Promptness	9	3.56	0.53
Assertiveness	9	3.33	0.71
Appearance	9	3.11	0.78
Self-assurance	9	3.11	0.78
Ambition	9	2.78	1.30
Extroversion	9	2.11	1.17
Age	9	1.22	0.97

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 28.

Means of Portfolio Preferences of Employers with \$1-\$10 Million in Annual Sales Volume

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Working sketches of design concepts	11	3.64	0.50
Name with current address	11	3.55	1.21
Freehand sketches of design ideas	11	3.45	0.82
Evidence of originality in designs	11	3.36	1.03
Evidence of patternmaking knowledge through draping	10	3.20	0.63
Evidence of patternmaking knowledge through drafting	10	3.00	0.82
Evidence of patternmaking knowledge through flat pattern	10	3.00	0.82
Evidence of garment construction skills	11	2.90	1.14
Evidence of decorative treatments to fabrics to achieve particular design goal	11	2.64	1.03
Evidence of distinctions and awards	11	2.55	0.69
Materials representative of work experience including internships	11	2.36	1.12
Evidence of costing knowledge for design concepts	11	2.36	0.92
Tear sheets (depicting design work, removed from publications)	11	2.09	1.14
Photos of full garment views	11	1.82	1.17
Variety of sketching mediums	11	1.82	1.40
Photos showing garment design details	11	1.73	1.35
Sequential design work from rough idea to final design	11	1.73	1.35
Cover sheet with name or logo	11	1.55	1.44

(table continues)

Table 28. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of CAD (Computer Aided Design) patternmaking	11	1.55	1.21
Evidence of CAD (Computer Aided Design) sketching	11	1.55	1.21
Evidence of marker making skills	11	1.45	1.21
Evidence of written materials and other sources of inspiration	11	1.36	1.12
Photographic reductions of work	11	1.18	1.17
Photos of one garment from different angles	11	1.09	1.22
Ideas and notes for future projects	11	1.09	1.14
Evidence of pattern grading	11	1.09	1.22
Evidence of knock-off designs	11	1.09	1.22
Self-assessment	11	1.00	1.34
Video recordings of designs	11	0.27	0.65
Attitude and interest surveys	11	0.91	1.14
List of community service or other extracurricular activities	11	0.91	0.94
Actual garments, fiber art, or accessories designed	11	0.82	1.17
Writing samples including captions, synthesized problem solving, abstracts	11	0.82	1.08
Photograph of the applicant	11	0.64	0.92
Slides of design work	11	0.64	1.03
Statement of design problem(s) solved	11	0.64	0.81
Team design projects	11	0.64	0.93
Table of contents	10	0.20	0.42

(table continues)

Table 28. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	11	3.63	0.92
Organization	11	3.55	0.69
Individuality	11	3.36	0.81
Craftsmanship	11	3.27	1.01
Theme	11	2.91	1.04
Orientation consistency (horizontal vs. vertical)	10	2.40	0.97
Personal Attributes			
Work ethic	11	4.00	0.00
Honesty	11	4.00	0.00
Promptness	11	4.00	0.00
Enthusiasm	11	4.00	0.00
Personality	11	3.82	0.40
Self-assurance	11	3.64	0.50
Appearance	11	3.36	0.50
Assertiveness	11	3.36	0.67
Ambition	11	3.27	0.65
Extroversion	11	2.64	0.50
Age	11	2.36	0.50

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0-No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 29.

Means of Portfolio Preferences of Employers with > \$10,000,000 in Annual Sales Volume

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Name with current address	24	3.58	1.02
Working sketches of design concepts	24	3.54	0.66
Freehand sketches of design ideas	24	3.50	0.59
Evidence of garment construction skills	23	3.48	0.67
Evidence of patternmaking knowledge through draping	23	3.35	0.71
Evidence of patternmaking knowledge through flat pattern	23	3.35	0.88
Evidence of patternmaking knowledge through drafting	23	3.30	0.88
Evidence of decorative treatments to fabrics to achieve particular design goal	22	3.18	0.80
Evidence of originality in designs	22	3.09	1.02
Materials representative of work experience including internships	24	2.92	0.93
Sequential design work from rough idea to final design	24	2.88	0.99
Evidence of costing knowledge for design concepts	24	2.71	1.16
Evidence of distinctions and awards	24	2.63	0.92
Tear sheets (depicting design work, removed from publications)	24	2.42	1.14
Evidence of CAD (Computer Aided Design) sketching	23	2.39	0.78
Evidence of CAD (Computer Aided Design) patternmaking	23	2.26	0.92
Evidence of knock-off designs	23	2.26	1.36
Evidence of pattern grading	23	2.22	0.95

(table continues)

Table 29. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Cover sheet with name or logo	24	2.17	1.37
Photos of full garment views	24	2.13	1.26
Photos showing garment design details	24	2.08	1.21
Ideas and notes for future projects	24	2.08	1.28
Team design projects	24	2.00	1.10
Evidence of written materials and other sources of inspiration	24	1.96	1.30
Variety of sketching mediums	24	1.92	1.32
Self-assessment	24	1.88	1.48
Photographic reductions of work	24	1.71	1.12
Actual garments, fiber art, or accessories designed	24	1.71	1.23
Statement of design problem(s) solved	22	1.55	1.26
List of community service or other extracurricular activities	24	1.54	1.18
Evidence of marker making skills	23	1.52	1.12
Writing samples including captions, synthesized problem solving, abstracts	24	1.42	1.28
Table of contents	24	1.33	1.31
Attitude and interest surveys	24	1.33	1.37
Photos of one garment from different angles	24	1.29	1.00
Photograph of the applicant	24	0.96	1.12
Slides of design work	24	0.75	0.90
Video recordings of designs	24	0.50	0.83

(table continues)

Table 29. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	23	3.70	0.56
Individuality	23	3.70	0.56
Organization	23	3.61	0.58
Craftsmanship	23	3.43	0.66
Theme	23	3.22	0.67
Orientation consistency (horizontal vs. vertical)	22	2.73	1.12
Personal Attributes			
Honesty	24	4.00	0.00
Work ethic	24	3.92	0.28
Enthusiasm	24	3.92	0.41
Promptness	24	3.88	0.34
Personality	23	3.74	0.54
Ambition	24	3.71	0.55
Assertiveness	24	3.58	0.58
Self-assurance	24	3.58	0.83
Appearance	24	3.50	0.59
Extroversion	23	2.57	0.90
Age	24	1.58	1.35

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 30.

Means of Portfolio Preferences of Employers in Los Angeles

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Working sketches of design concepts	18	3.56	0.51
Name with current address	18	3.44	1.15
Evidence of garment construction skills	18	3.33	0.49
Evidence of patternmaking knowledge through drafting	17	3.29	0.85
Evidence of patternmaking knowledge through flat pattern	17	3.29	0.85
Freehand sketches of design ideas	18	3.28	0.67
Evidence of costing knowledge for design concepts	18	3.17	0.86
Evidence of patternmaking knowledge through draping	17	3.06	1.03
Evidence of decorative treatments to fabrics to achieve particular design goal	18	2.89	1.13
Materials representative of work experience including internships	18	2.83	0.99
Evidence of originality in designs	17	2.76	1.20
Evidence of knock-off designs	18	2.72	1.07
Tear sheets (depicting design work, removed from publications)	18	2.28	1.07
Evidence of distinctions and awards	18	2.22	1.22
Sequential design work from rough idea to final design	18	2.17	1.20
Evidence of CAD (Computer Aided Design) patternmaking	18	2.17	1.04
Evidence of CAD (Computer Aided Design) sketching	18	2.17	0.99
Evidence of pattern grading	18	2.17	0.86

(table continues)

Table 30. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Photos showing garment design details	18	2.11	1.18
Cover sheet with name or logo	18	1.94	1.35
Ideas and notes for future projects	18	1.94	1.26
Photos of full garment views	18	1.83	1.25
Evidence of marker making skills	18	1.83	0.99
Evidence of written materials and other sources of inspiration	18	1.78	1.35
Self-assessment	18	1.72	1.45
Attitude and interest surveys	18	1.61	1.24
Variety of sketching mediums	18	1.56	1.15
Team design projects	18	1.56	1.15
Actual garments, fiber art, or accessories designed	18	1.50	1.10
Photographic reductions of work	18	1.39	0.98
Writing samples including captions, synthesized problem solving, abstracts	18	1.39	1.29
Photos of one garment from different angles	18	1.28	1.13
Statement of design problem(s) solved	18	1.28	1.27
Table of contents	17	1.24	1.39
List of community service or other extracurricular activities	18	1.22	1.06
Photograph of the applicant	18	0.94	1.11
Slides of design work	18	0.67	0.97
Video recordings of designs	18	0.50	0.86

(table continues)

Table 30. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	18	3.33	0.69
Organization	18	3.17	1.04
Style	18	3.11	1.18
Craftsmanship	18	3.11	0.83
Theme	18	2.72	1.02
Orientation consistency (horizontal vs. vertical)	17	2.35	1.06
Personal Attributes			
Honesty	18	4.00	0.00
Work ethic	18	3.89	0.32
Enthusiasm	18	3.89	0.47
Promptness	18	3.83	0.38
Personality	18	3.67	0.59
Self-assurance	18	3.50	0.71
Assertiveness	18	3.44	0.62
Ambition	18	3.44	0.70
Appearance	18	3.22	0.65
Extroversion	17	2.35	0.86
Age	18	1.72	1.23

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 31.

Means of Portfolio Preferences of Employers in New York

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Name with current address	26	3.62	0.90
Working sketches of design concepts	26	3.58	0.64
Freehand sketches of design ideas	26	3.58	0.64
Evidence of originality in designs	25	3.36	0.95
Evidence of patternmaking knowledge through draping	25	3.20	0.87
Evidence of garment construction skills	25	3.20	1.04
Evidence of patternmaking knowledge through flat pattern	25	3.12	0.88
Evidence of patternmaking knowledge through drafting	25	2.96	0.93
Evidence of decorative treatments to fabrics to achieve particular design goal	24	2.79	0.93
Sequential design work from rough idea to final design	26	2.69	1.16
Materials representative of work experience including internships	26	2.69	0.93
Evidence of distinctions and awards	26	2.62	0.75
Tear sheets (depicting design work, removed from publications)	26	2.23	1.27
Evidence of costing knowledge for design concepts	26	2.23	0.95
Variety of sketching mediums	26	2.19	1.36
Photos of full garment views	26	2.04	1.28
Evidence of CAD (Computer Aided Design) sketching	25	1.80	1.29
Cover sheet with name or logo	26	1.73	1.34

(table continues)

Table 31. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of CAD (Computer Aided Design) patternmaking	25	1.68	1.28
Photos showing garment design details	26	1.65	1.38
Evidence of written materials and other sources of inspiration	26	1.65	1.26
Evidence of pattern grading	25	1.60	1.22
Actual garments, fiber art, or accessories designed	26	1.54	1.48
Team design projects	26	1.46	1.27
Ideas and notes for future projects	26	1.42	1.27
Photographic reductions of work	26	1.34	1.32
List of community service or other extracurricular activities	26	1.31	1.19
Evidence of marker making skills	25	1.24	1.16
Self-assessment	26	1.15	1.41
Photos of one garment from different angles	26	1.12	1.11
Evidence of knock-off designs	25	1.12	1.17
Writing samples including captions, synthesized problem solving, abstracts	26	1.04	1.08
Statement of design problem(s) solved	24	1.00	1.14
Table of contents	26	0.73	1.00
Slides of design work	25	0.68	0.85
Attitude and interest surveys	26	0.65	1.09
Photograph of the applicant	26	0.58	0.90
Video recordings of designs	26	0.38	0.70

(table continues)

Table 31. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	24	3.96	0.20
Individuality	25	3.84	0.47
Organization	25	3.80	0.41
Craftsmanship	25	3.56	0.65
Theme	25	3.20	0.82
Orientation consistency (horizontal vs. vertical)	24	2.67	1.13
Personal Attributes			
Work ethic	26	3.96	0.20
Honesty	26	3.96	0.20
Enthusiasm	26	3.88	0.43
Promptness	26	3.85	0.37
Personality	25	3.84	0.37
Appearance	26	3.50	0.58
Assertiveness	26	3.50	0.65
Self-assurance	26	3.50	0.81
Ambition	26	3.38	0.94
Extroversion	26	2.58	0.90
Age	26	1.69	1.16

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 32.

Means of Portfolio Preferences of Employers with ≤ 7 Years in Business

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Working sketches of design concepts	6	3.67	0.52
Name with current address	6	3.50	0.84
Freehand sketches of design ideas	6	3.33	1.03
Evidence of patternmaking knowledge through flat pattern	6	3.33	0.82
Evidence of pattern grading	6	3.33	0.82
Evidence of knock-off designs	6	3.33	0.82
Evidence of patternmaking knowledge through drafting	6	3.17	0.75
Evidence of decorative treatments to fabrics to achieve particular design goal	5	3.00	1.55
Ideas and notes for future projects	6	2.67	1.51
Evidence of distinctions and awards	6	2.67	0.82
Evidence of CAD (Computer Aided Design) patternmaking	6	2.67	1.03
Variety of sketching mediums	6	2.50	1.22
Tear sheets (depicting design work, removed from publications)	6	2.50	1.22
Actual garments, fiber art, or accessories designed	6	2.50	1.38
Evidence of costing knowledge for design concepts	6	2.50	1.05
Cover sheet with name or logo	6	2.33	1.51
Photos showing garment design details	6	2.17	0.41
Photographic reductions of work	6	2.00	1.10
Evidence of garment construction skills	6	2.00	1.41

(table continues)

Table 32. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Photos of full garment views	6	1.83	1.33
Writing samples including captions, synthesized problem solving, abstracts	6	1.83	1.72
List of community service or other extracurricular activities	6	1.83	1.17
Sequential design work from rough idea to final design	6	1.83	1.17
Evidence of originality in designs	6	1.83	1.83
Evidence of marker making skills	6	1.83	1.72
Team design projects	6	1.67	1.33
Evidence of patternmaking knowledge through draping	6	1.67	1.37
Evidence of CAD (Computer Aided Design) sketching	6	1.50	1.38
Materials representative of work experience including internships	6	1.33	1.21
Table of contents	6	1.00	1.10
Photos of one garment from different angles	6	1.00	0.89
Statement of design problem(s) solved	6	1.00	0.89
Self-assessment	6	1.00	0.89
Attitude and interest surveys	6	1.00	1.26
Slides of design work	6	0.83	0.98
Evidence of written materials and other sources of inspiration	6	0.67	0.82
Video recordings of designs	6	0.50	0.84
Photograph of the applicant	6	0.00	0.00

(table continues)

Table 32. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Organization	6	3.83	0.41
Style	6	3.67	0.52
Craftsmanship	4	3.50	0.84
Individuality	6	3.50	0.84
Theme	6	3.33	0.82
Orientation consistency (horizontal vs. vertical)	6	2.25	2.06
Personal Attributes			
Work ethic	6	4.00	0.00
Honesty	6	4.00	0.00
Promptness	6	4.00	0.00
Enthusiasm	6	4.00	0.00
Personality	6	3.83	0.41
Assertiveness	6	3.67	0.52
Self-assurance	6	3.67	0.82
Appearance	6	3.50	0.55
Ambition	6	3.33	1.03
Extroversion	6	2.17	0.41
Age	6	1.50	1.22

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0-No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 33.

Means of Portfolio Preferences of Employers with 8-15 Years in Business

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Working sketches of design concepts	15	3.60	0.51
Evidence of patternmaking knowledge through draping	14	3.50	0.76
Freehand sketches of design ideas	15	3.40	0.63
Evidence of patternmaking knowledge through drafting	14	3.36	1.01
Evidence of patternmaking knowledge through flat pattern	14	3.36	1.01
Evidence of originality in designs	14	3.36	0.84
Name with current address	15	3.33	1.23
Evidence of garment construction skills	15	3.33	0.72
Sequential design work from rough idea to final design	15	2.87	0.92
Materials representative of work experience including internships	15	2.80	0.86
Evidence of decorative treatments to fabrics to achieve particular design goal	15	2.67	0.98
Evidence of distinctions and awards	15	2.60	0.99
Evidence of costing knowledge for design concepts	15	2.60	1.18
Tear sheets (depicting design work, removed from publications)	15	2.27	1.16
Evidence of CAD (Computer Aided Design) sketching	15	2.13	1.25
Evidence of CAD (Computer Aided Design) patternmaking	15	2.07	1.33
Evidence of knock-off designs	15	2.07	1.39
Ideas and notes for future projects	15	2.00	1.20

(table continues)

Table 33. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Variety of sketching mediums	15	1.87	1.30
Evidence of pattern grading	15	1.87	0.99
Cover sheet with name or logo	15	1.73	1.33
Evidence of written materials and other sources of inspiration	15	1.67	1.35
Photos of full garment views	15	1.60	1.40
Actual garments, fiber art, or accessories designed	15	1.53	1.25
Team design projects	15	1.53	1.06
Photos showing garment design details	15	1.47	1.46
Writing samples including captions, synthesized problem solving, abstracts	15	1.33	1.40
Statement of design problem(s) solved	14	1.29	1.38
Evidence of marker making skills	15	1.20	1.15
List of community service or other extracurricular activities	15	1.13	0.99
Photographic reductions of work	15	1.00	1.20
Photos of one garment from different angles	15	1.00	1.13
Self-assessment	15	1.00	1.31
Table of contents	14	0.86	1.23
Attitude and interest surveys	15	0.80	1.08
Slides of design work	15	0.53	0.99
Photograph of the applicant	15	0.47	0.74
Video recordings of designs	15	0.27	0.70

(table continues)

Table 33. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	15	3.93	0.26
Organization	15	3.80	0.41
Individuality	15	3.80	0.41
Craftsmanship	15	3.50	0.64
Theme	15	3.27	0.70
Orientation consistency (horizontal vs. vertical)	15	2.87	0.99
Personal Attributes			
Work ethic	15	3.93	0.26
Honesty	15	3.93	0.26
Personality	15	3.87	0.35
Promptness	15	3.80	0.41
Enthusiasm	15	3.80	0.56
Appearance	15	3.40	0.63
Assertiveness	15	3.33	0.72
Ambition	15	3.27	1.03
Self-assurance	15	3.27	0.88
Extroversion	14	2.29	1.07
Age	15	1.40	1.12

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 34.

Means of Portfolio Preferences of Employers with ≥ 16 Years in Business

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Name with current address	22	3.68	0.89
Working sketches of design concepts	22	3.50	0.67
Freehand sketches of design ideas	22	3.50	0.60
Evidence of garment construction skills	21	3.29	0.72
Evidence of decorative treatments to fabrics to achieve particular design goal	21	3.10	0.89
Evidence of patternmaking knowledge through draping	21	3.05	0.80
Evidence of originality in designs	21	3.05	1.12
Evidence of patternmaking knowledge through flat pattern	21	3.00	0.77
Evidence of patternmaking knowledge through drafting	21	2.81	0.81
Materials representative of work experience including internships	22	2.68	1.04
Evidence of costing knowledge for design concepts	22	2.55	0.91
Evidence of distinctions and awards	22	2.45	0.86
Photos of full garment views	22	2.32	1.04
Tear sheets (depicting design work, removed from publications)	22	2.27	1.12
Sequential design work from rough idea to final design	22	2.27	1.16
Photos showing garment design details	22	2.09	1.31
Variety of sketching mediums	22	1.91	1.31
Cover sheet with name or logo	22	1.82	1.30
Evidence of CAD (Computer Aided Design) sketching	21	1.81	1.03

(table continues)

Table 34. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of pattern grading	21	1.81	1.03
Self-assessment	22	1.77	1.51
Evidence of written materials and other sources of inspiration	22	1.77	1.31
Evidence of CAD (Computer Aided Design) patternmaking	21	1.76	1.00
Team design projects	22	1.68	1.29
Ideas and notes for future projects	22	1.55	1.34
Evidence of knock-off designs	21	1.52	1.29
Evidence of marker making skills	21	1.52	1.03
Photographic reductions of work	22	1.50	1.14
Actual garments, fiber art, or accessories designed	22	1.50	1.30
Photos of one garment from different angles	22	1.41	1.14
Attitude and interest surveys	22	1.36	1.40
List of community service or other extracurricular activities	22	1.27	1.20
Writing samples including captions, synthesized problem solving, abstracts	22	1.18	1.10
Photograph of the applicant	22	1.14	1.13
Statement of design problem(s) solved	21	1.10	1.18
Table of contents	22	1.00	1.23
Slides of design work	21	0.76	0.83
Video recordings of designs	22	0.55	0.80

(table continues)

Table 34. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	21	3.57	0.68
Style	21	3.52	0.87
Organization	21	3.43	0.68
Craftsmanship	21	3.29	0.85
Theme	21	2.86	0.85
Orientation consistency (horizontal vs. vertical)	21	2.48	0.81
Personal Attributes			
Honesty	22	4.00	0.00
Work ethic	22	3.91	0.29
Enthusiasm	22	3.91	0.43
Promptness	22	3.81	0.39
Self-assurance	22	3.68	0.57
Personality	21	3.67	0.58
Ambition	22	3.59	0.59
Assertiveness	22	3.50	0.60
Appearance	22	3.41	0.59
Extroversion	22	2.73	0.83
Age	22	1.95	1.21

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 35.

Means of Portfolio Preferences of Employers with a Budget Price Category Focus

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Working sketches of design concepts	5	3.60	0.55
Name with current address	5	3.40	1.34
Evidence of garment construction skills	5	3.40	0.55
Freehand sketches of design ideas	5	3.20	0.45
Evidence of knock-off designs	5	3.20	1.10
Sequential design work from rough idea to final design	5	3.00	1.22
Materials representative of work experience including internships	5	3.00	1.00
Evidence of costing knowledge for design concepts	5	3.00	1.00
Evidence of patternmaking knowledge through drafting	5	3.00	1.00
Evidence of patternmaking knowledge through flat pattern	5	3.00	1.00
Evidence of originality in designs	4	3.00	1.15
Evidence of decorative treatments to fabrics to achieve particular design goal	5	3.00	1.00
Photos of one garment from different angles	5	2.80	0.84
Photos showing garment design details	5	2.80	0.84
Evidence of CAD (Computer Aided Design) sketching	5	2.80	0.84
Evidence of patternmaking knowledge through draping	5	2.80	0.84
Photographic reductions of work	5	2.60	0.89
Evidence of CAD (Computer Aided Design) patternmaking	5	2.60	0.89
Tear sheets (depicting design work, removed from publications)	5	2.40	1.14

(table continues)

Table 35. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Ideas and notes for future projects	5	2.20	1.48
Evidence of distinctions and awards	5	2.20	1.48
Evidence of pattern grading	5	2.20	0.45
Cover sheet with name or logo	5	2.00	1.58
Slides of design work	5	1.60	0.89
Team design projects	5	1.60	1.14
Photos of full garment views	5	1.40	1.14
Self-assessment	5	1.40	1.14
Evidence of written materials and other sources of inspiration	5	1.20	0.84
Table of contents	5	1.00	1.00
Variety of sketching mediums	5	1.00	1.22
Actual garments, fiber art, or accessories designed	5	1.00	1.00
Attitude and interest surveys	5	1.00	0.71
List of community service or other extracurricular activities	5	1.00	1.00
Evidence of marker making skills	5	1.00	0.71
Photograph of the applicant	5	0.80	1.10
Writing samples including captions, synthesized problem solving, abstracts	5	0.80	1.30
Statement of design problem(s) solved	5	0.80	1.30
Video recordings of designs	5	0.60	0.89

(table continues)

Table 35. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	5	4.00	0.00
Style	5	3.80	0.45
Organization	5	3.60	0.55
Craftsmanship	5	3.40	0.55
Theme	5	3.20	0.45
Orientation consistency (horizontal vs. vertical)	5	2.80	0.84
Personal Attributes			
Work ethic	5	4.00	0.00
Honesty	5	4.00	0.00
Assertiveness	5	4.00	0.00
Enthusiasm	5	4.00	0.00
Personality	5	3.80	0.45
Promptness	5	3.80	0.45
Self-assurance	5	3.80	0.45
Appearance	5	3.60	0.55
Ambition	5	3.40	0.55
Extroversion	4	2.25	1.71
Age	5	0.60	1.34

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 36.

Means of Portfolio Preferences of Employers with a Better Price Category Focus

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Name with current address	9	3.89	0.33
Working sketches of design concepts	9	3.56	0.53
Freehand sketches of design ideas	9	3.56	0.73
Evidence of patternmaking knowledge through draping	8	3.38	0.52
Evidence of originality in designs	9	3.33	1.12
Evidence of garment construction skills	9	3.33	0.71
Evidence of costing knowledge for design concepts	9	3.22	0.83
Evidence of patternmaking knowledge through drafting	8	3.13	0.83
Evidence of patternmaking knowledge through flat pattern	8	3.13	0.83
Evidence of decorative treatments to fabrics to achieve particular design goal	9	3.00	1.12
Sequential design work from rough idea to final design	9	2.67	1.00
Materials representative of work experience including internships	9	2.67	1.32
Evidence of written materials and other sources of inspiration	9	2.56	1.01
Evidence of distinctions and awards	9	2.56	0.53
Cover sheet with name or logo	9	2.33	1.12
Tear sheets (depicting design work, removed from publications)	9	2.33	1.00
Photos of full garment views	9	2.22	1.09
Photos showing garment design details	9	2.22	1.39

(table continues)

Table 36. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Variety of sketching mediums	9	2.22	1.20
Writing samples including captions, synthesized problem solving, abstracts	9	1.78	1.20
Ideas and notes for future projects	9	1.78	0.97
Evidence of CAD (Computer Aided Design) patternmaking	9	1.78	0.97
Evidence of CAD (Computer Aided Design) sketching	9	1.78	0.97
Statement of design problem(s) solved	9	1.67	1.12
Self-assessment	9	1.67	1.41
Team design projects	9	1.67	1.00
Evidence of pattern grading	9	1.67	1.12
Evidence of knock-off designs	9	1.67	1.12
Actual garments, fiber art, or accessories designed	9	1.56	1.01
Attitude and interest surveys	9	1.56	1.59
List of community service or other extracurricular activities	9	1.56	1.01
Photographic reductions of work	9	1.33	1.00
Photos of one garment from different angles	9	1.33	1.22
Evidence of marker making skills	9	1.22	1.09
Photograph of the applicant	9	1.11	1.45
Table of contents	8	0.88	1.46
Slides of design work	9	0.78	1.09
Video recordings of designs	9	0.56	0.88

(table continues)

Table 36. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	9	3.89	0.33
Organization	9	3.67	0.50
Craftsmanship	9	3.33	0.71
Individuality	9	3.33	0.71
Theme	9	3.22	0.67
Orientation consistency (horizontal vs. vertical)	9	2.56	0.73
Personal Attributes			
Honesty	9	4.00	0.00
Personality	9	3.89	0.33
Work ethic	9	3.89	0.33
Promptness	9	3.89	0.33
Enthusiasm	9	3.78	0.67
Assertiveness	9	3.44	0.73
Ambition	9	3.44	0.73
Self-assurance	9	3.44	0.73
Appearance	9	3.11	0.33
Extroversion	9	2.67	0.50
Age	9	2.33	1.12

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0-No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 37.

Means of Portfolio Preferences of Employers with a Moderate Price Category Focus

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Working sketches of design concepts	12	3.67	0.49
Name with current address	12	3.58	1.16
Freehand sketches of design ideas	12	3.50	0.67
Evidence of patternmaking knowledge through flat pattern	12	3.42	0.79
Evidence of garment construction skills	12	3.42	0.67
Evidence of patternmaking knowledge through drafting	12	3.33	0.98
Evidence of originality in designs	12	3.25	0.75
Evidence of decorative treatments to fabrics to achieve particular design goal	11	3.18	0.87
Materials representative of work experience including internships	12	3.17	1.03
Evidence of patternmaking knowledge through draping	12	3.17	0.94
Evidence of costing knowledge for design concepts	12	3.08	0.90
Tear sheets (depicting design work, removed from publications)	12	2.83	0.72
Sequential design work from rough idea to final design	12	2.67	1.15
Evidence of distinctions and awards	12	2.67	0.98
Evidence of knock-off designs	12	2.58	1.56
Photos showing garment design details	12	2.50	0.80
Cover sheet with name or logo	12	2.33	1.37
Evidence of CAD (Computer Aided Design) sketching	12	2.33	0.98
Photos of full garment views	12	2.25	1.14

(table continues)

Table 37. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Evidence of pattern grading	12	2.25	0.97
Evidence of CAD (Computer Aided Design) patternmaking	12	2.17	1.03
Actual garments, fiber art, or accessories designed	12	2.08	0.90
Ideas and notes for future projects	12	2.08	1.38
Evidence of marker making skills	12	2.00	1.13
Variety of sketching mediums	12	1.92	1.16
Evidence of written materials and other sources of inspiration	12	1.92	1.38
Photographic reductions of work	12	1.83	1.03
Team design projects	12	1.83	1.11
Writing samples including captions, synthesized problem solving, abstracts	12	1.75	1.14
Statement of design problem(s) solved	12	1.75	1.36
Self-assessment	12	1.67	1.50
Table of contents	12	1.50	1.51
Attitude and interest surveys	12	1.42	1.39
Photos of one garment from different angles	12	1.33	1.15
List of community service or other extra curricular activities	12	1.25	1.06
Slides of design work	12	0.75	0.97
Photograph of the applicant	12	0.58	1.16
Video recordings of designs	12	0.42	0.79

(table continues)

Table 37. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	12	3.50	0.67
Organization	12	3.42	0.79
Style	12	3.33	0.98
Craftsmanship	12	3.17	0.94
Theme	12	2.92	0.79
Orientation consistency (horizontal vs. vertical)	11	2.45	1.29
Personal Attributes			
Honesty	12	4.00	0.00
Enthusiasm	12	4.00	0.00
Work ethic	12	3.92	0.29
Promptness	12	3.75	0.45
Ambition	12	3.75	0.45
Self-assurance	12	3.75	0.45
Personality	12	3.67	0.65
Assertiveness	12	3.58	0.51
Appearance	12	3.33	0.65
Extroversion	12	2.25	0.97
Age	12	1.00	1.35

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0-No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 38.

Means of Portfolio Preferences of Employers with a Bridge Price Category Focus

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Freehand sketches of design ideas	12	3.83	0.39
Name with current address	12	3.67	1.15
Working sketches of design concepts	12	3.50	0.67
Evidence of patternmaking knowledge through draping	11	3.18	0.87
Evidence of garment construction skills	11	3.18	0.98
Evidence of patternmaking knowledge through drafting	11	3.09	1.04
Evidence of patternmaking knowledge through flat pattern	11	3.09	1.04
Evidence of originality in designs	11	3.09	1.22
Evidence of decorative treatments to fabrics to achieve particular design goal	11	3.00	0.89
Sequential design work from rough idea to final design	12	2.83	1.11
Materials representative of work experience including internships	12	2.83	0.94
Variety of sketching mediums	12	2.75	0.87
Evidence of distinctions and awards	12	2.67	0.65
Tear sheets (depicting design work, removed from publications)	12	2.42	1.16
Cover sheet with name or logo	12	2.33	1.37
Self-assessment	12	2.00	1.71
Evidence of CAD (Computer Aided Design) sketching	11	2.00	1.10
Evidence of written materials and other sources of inspiration	12	1.92	1.51

(table continues)

Table 38. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Ideas and notes for future projects	12	1.92	1.44
Photos of full garment views	12	1.83	1.11
Evidence of costing knowledge for design concepts	12	1.83	1.11
Evidence of CAD (Computer Aided Design) patternmaking	11	1.73	1.10
Team design projects	12	1.67	1.50
List of community service or other extracurricular activities	12	1.58	1.24
Photographic reductions of work	12	1.42	0.99
Photos showing garment design details	12	1.42	1.16
Statement of design problem(s) solved	10	1.40	1.43
Evidence of knock-off designs	11	1.36	0.92
Table of contents	12	1.33	1.44
Actual garments, fiber art, or accessories designed	12	1.33	1.44
Evidence of pattern grading	11	1.27	0.90
Photos of one garment from different angles	12	1.25	0.87
Writing samples including captions, synthesized problem solving, abstracts	12	1.17	1.34
Photograph of the applicant	12	1.08	1.38
Attitude and interest surveys	12	1.08	1.62
Evidence of marker making skills	11	0.91	0.83
Slides of design work	12	0.75	0.97
Video recordings of designs	12	0.50	0.90

(table continues)

Table 38. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	11	4.00	0.00
Individuality	11	3.82	0.40
Organization	11	3.73	0.47
Craftsmanship	11	3.55	0.69
Theme	11	3.36	0.92
Orientation consistency (horizontal vs. vertical)	10	2.50	1.08
Personal Attributes			
Work ethic	12	4.00	0.00
Honesty	12	4.00	0.00
Enthusiasm	12	4.00	0.00
Promptness	12	3.92	0.29
Personality	11	3.73	0.47
Appearance	12	3.58	0.51
Assertiveness	12	3.58	0.67
Ambition	12	3.58	0.67
Self-assurance	12	3.42	0.99
Extroversion	12	2.67	0.79
Age	12	1.83	1.34

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 39.

Means of Portfolio Preferences of Employers with a Designer Price Category Focus

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Name with current address	17	3.59	0.62
Working sketches of design concepts	17	3.59	0.71
Evidence of originality in designs	16	3.44	0.73
Evidence of patternmaking knowledge through draping	16	3.38	0.62
Freehand sketches of design ideas	17	3.35	0.70
Evidence of patternmaking knowledge through flat pattern	16	3.25	0.68
Evidence of garment construction skills	16	3.13	1.09
Evidence of patternmaking knowledge through drafting	16	3.06	0.68
Evidence of decorative treatments to fabrics to achieve particular design goal	16	2.88	0.96
Sequential design work from rough idea to final design	17	2.53	1.12
Evidence of distinctions and awards	17	2.47	0.87
Evidence of costing knowledge for design concepts	17	2.47	0.72
Materials representative of work experience including internships	17	2.41	0.94
Tear sheets (depicting design work, removed from publications)	17	2.00	1.41
Evidence of written materials and other sources of inspiration	17	1.94	1.20
Evidence of pattern grading	16	1.88	1.26
Photos of full garment views	17	1.76	1.35
Variety of sketching mediums	17	1.71	1.45

(table continues)

Table 39. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Physical Components			
Evidence of CAD (Computer Aided Design) patternmaking	16	1.69	1.40
Evidence of CAD (Computer Aided Design) sketching	16	1.69	1.40
Cover sheet with name or logo	17	1.53	1.33
Team design projects	17	1.47	1.18
Photos showing garment design details	17	1.41	1.37
Ideas and notes for future projects	17	1.41	1.23
Evidence of marker making skills	16	1.38	1.15
Actual garments, fiber art, or accessories designed	17	1.29	1.45
Photographic reductions of work	17	1.24	1.39
Self-assessment	17	1.24	1.39
List of community service or other extracurricular activities	17	1.24	1.15
Evidence of knock-off designs	16	1.19	1.11
Photos of one garment from different angles	17	1.00	1.17
Writing samples including captions, synthesized problem solving, abstracts	17	0.88	0.86
Statement of design problem(s) solved	16	0.81	1.05
Table of contents	17	0.76	1.09
Attitude and interest surveys	17	0.76	0.97
Slides of design work	16	0.75	0.86
Photograph of the applicant	17	0.71	0.99
Video recordings of designs	17	0.41	0.71

(table continues)

Table 39. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	16	3.81	0.54
Organization	16	3.81	0.40
Individuality	16	3.81	0.54
Craftsmanship	16	3.56	0.63
Theme	16	3.13	0.89
Orientation consistency (horizontal vs. vertical)	16	2.94	1.00
Personal Attributes			
Work ethic	17	3.94	0.24
Honesty	17	3.94	0.24
Promptness	17	3.88	0.33
Enthusiasm	17	3.82	0.53
Personality	16	3.81	0.40
Self-assurance	17	3.71	0.59
Assertiveness	17	3.53	0.62
Appearance	17	3.41	0.62
Ambition	17	3.41	1.06
Extroversion	17	2.71	0.92
Age	17	2.18	0.95

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 40.

Means of Portfolio Preferences of Employers with an Original Design Focus

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Name with current address	21	3.67	0.91
Working sketches of design concepts	21	3.57	0.68
Freehand sketches of design ideas	21	3.52	0.68
Evidence of patternmaking knowledge through draping	21	3.33	0.66
Evidence of patternmaking knowledge through flat pattern	21	3.33	0.80
Evidence of originality in designs	21	3.24	1.04
Evidence of patternmaking knowledge through drafting	21	3.19	0.81
Evidence of garment construction skills	21	3.19	1.08
Evidence of decorative treatments to fabrics to achieve particular design goal	21	2.86	1.01
Materials representative of work experience including internships	21	2.76	1.00
Evidence of distinctions and awards	21	2.76	0.62
Sequential design work from rough idea to final design	21	2.62	1.24
Variety of sketching mediums	21	2.38	1.28
Evidence of costing knowledge for design concepts	21	2.29	1.00
Tear sheets (depicting design work, removed from publications)	21	2.24	1.22
Cover sheet with name or logo	21	2.10	1.48
Photos of full garment views	21	2.09	1.14
Evidence of written materials and other sources of inspiration	21	1.95	1.24

(table continues)

Table 40. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Ideas and notes for future projects	21	1.95	1.20
Evidence of CAD (Computer Aided Design) sketching	21	1.95	1.07
Evidence of CAD (Computer Aided Design) patternmaking	21	1.86	1.11
Photos showing garment design details	21	1.81	1.33
Evidence of pattern grading	21	1.62	1.07
Team design projects	21	1.57	1.29
Photographic reductions of work	21	1.52	1.12
List of community service or other extracurricular activities	21	1.43	1.16
Self-assessment	21	1.38	1.50
Actual garments, fiber art, or accessories designed	21	1.33	1.32
Statement of design problem(s) solved	19	1.26	1.15
Photos of one garment from different angles	21	1.19	1.08
Evidence of marker making skills	21	1.19	0.93
Evidence of knock-off designs	21	1.14	1.01
Table of contents	21	1.10	1.22
Writing samples including captions, synthesized problem solving, abstracts	21	1.10	1.18
Attitude and interest surveys	21	0.95	1.32
Photograph of the applicant	21	0.86	1.15
Slides of design work	20	0.85	0.88
Video recordings of designs	21	0.67	0.86

(table continues)

Table 40. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	21	3.86	0.48
Organization	21	3.76	0.54
Individuality	21	3.76	0.54
Craftsmanship	21	3.48	0.68
Theme	21	3.19	0.81
Orientation consistency (horizontal vs. vertical)	20	2.75	0.97
Personal Attributes			
Honesty	21	4.00	0.00
Work ethic	21	3.95	0.22
Promptness	21	3.90	0.30
Enthusiasm	21	3.90	0.44
Personality	21	3.71	0.56
Self-assurance	21	3.52	0.81
Assertiveness	21	3.48	0.68
Appearance	21	3.43	0.60
Ambition	21	3.43	0.98
Extroversion	21	2.71	0.90
Age	21	1.86	1.20

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0-No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 41.

Means of Portfolio Preferences of Employers with a Knock-Off Design Focus

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Name with current address	10	3.70	0.95
Working sketches of design concepts	10	3.70	0.48
Evidence of patternmaking knowledge through flat pattern	10	3.50	0.71
Evidence of garment construction skills	10	3.50	0.53
Evidence of patternmaking knowledge through draping	10	3.40	0.70
Freehand sketches of design ideas	10	3.30	0.67
Evidence of costing knowledge for design concepts	10	3.30	0.82
Evidence of patternmaking knowledge through drafting	10	3.30	0.82
Evidence of originality in designs	9	3.11	0.93
Evidence of decorative treatments to fabrics to achieve particular design goal	10	3.10	1.10
Materials representative of work experience including internships	10	2.90	0.99
Evidence of knock-off designs	10	2.90	1.10
Tear sheets (depicting design work, removed from publications)	10	2.80	1.03
Sequential design work from rough idea to final design	10	2.70	1.16
Ideas and notes for future projects	10	2.60	1.17
Evidence of distinctions and awards	10	2.60	1.07
Evidence of CAD (Computer Aided Design) patternmaking	10	2.50	0.71
Evidence of CAD (Computer Aided Design) sketching	10	2.40	0.70

(table continues)

Table 41. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Photos of full garment views	10	2.30	0.82
Photos showing garment design details	10	2.30	1.06
Self-assessment	10	2.20	1.62
Team design projects	10	2.20	1.14
Evidence of written materials and other sources of inspiration	10	2.20	1.48
Cover sheet with name or logo	10	2.00	1.33
Evidence of pattern grading	10	2.00	0.47
Table of contents	10	1.80	1.48
Actual garments, fiber art, or accessories designed	10	1.80	1.23
Statement of design problem(s) solved	10	1.70	1.49
Variety of sketching mediums	10	1.60	1.43
Evidence of marker making skills	10	1.60	0.97
Writing samples including captions, synthesized problem solving, abstracts	10	1.50	1.35
Attitude and interest surveys	10	1.50	1.43
Photograph of the applicant	10	1.30	1.34
Photographic reductions of work	10	1.30	0.95
Photos of one garment from different angles	10	1.20	0.92
List of community service or other extracurricular activities	10	1.10	0.88
Video recordings of designs	10	0.90	0.99
Slides of design work	9	0.78	0.83

(table continues)

Table 41. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	10	3.80	0.42
Style	10	3.50	0.71
Organization	10	3.50	0.71
Craftsmanship	10	3.40	0.70
Theme	10	3.10	0.74
Orientation consistency (horizontal vs. vertical)	10	2.80	0.92
Personal Attributes			
Honesty	10	4.00	0.00
Enthusiasm	10	4.00	0.00
Work ethic	10	3.90	0.32
Self-assurance	10	3.90	0.32
Personality	10	3.80	0.63
Ambition	10	3.80	0.42
Promptness	10	3.70	0.48
Assertiveness	10	3.70	0.48
Appearance	10	3.50	0.71
Extroversion	9	2.78	0.83
Age	10	1.60	1.51

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 42.

Means of Portfolio Preferences of Employers Focusing on Designs with a Specific Look or Style

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Name with current address	31	3.58	0.96
Working sketches of design concepts	31	3.48	0.57
Freehand sketches of design ideas	31	3.45	0.68
Evidence of patternmaking knowledge through draping	29	3.10	0.77
Evidence of patternmaking knowledge through flat pattern	29	3.07	0.80
Evidence of garment construction skills	30	3.07	0.87
Evidence of patternmaking knowledge through drafting	29	3.03	0.87
Evidence of originality in designs	29	2.97	1.05
Evidence of decorative treatments to fabrics to achieve particular design goal	29	2.93	0.80
Evidence of costing knowledge for design concepts	31	2.68	0.91
Materials representative of work experience including internships	31	2.58	0.96
Sequential design work from rough idea to final design	31	2.45	1.23
Evidence of distinctions and awards	31	2.32	0.98
Tear sheets (depicting design work, removed from publications)	31	2.29	1.22
Photos of full garment views	31	2.10	1.22
Variety of sketching mediums	31	1.97	1.28
Photos showing garment design details	31	1.94	1.18
Cover sheet with name or logo	31	1.87	1.13

(table continues)

Table 42. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Evidence of CAD (Computer Aided Design) patternmaking	30	1.87	1.20
Evidence of CAD (Computer Aided Design) sketching	30	1.87	1.17
Evidence of knock-off designs	30	1.87	1.25
Evidence of pattern grading	30	1.83	1.21
Actual garments, fiber art, or accessories designed	31	1.68	1.35
Evidence of written materials and other sources of inspiration	31	1.61	1.31
Team design projects	31	1.52	1.23
Evidence of marker making skills	30	1.50	1.17
Photographic reductions of work	31	1.48	1.15
Ideas and notes for future projects	31	1.48	1.31
Self-assessment	31	1.45	1.43
Writing samples including captions, synthesized problem solving, abstracts	31	1.29	1.13
Attitude and interest surveys	31	1.23	1.31
List of community service or other extracurricular activities	31	1.23	1.20
Statement of design problem(s) solved	30	1.20	1.19
Photos of one garment from different angles	31	1.16	1.04
Table of contents	30	0.97	1.19
Photograph of the applicant	31	0.90	1.08
Slides of design work	31	0.81	0.95
Video recordings of designs	31	0.48	0.81

(table continues)

Table 42. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	30	3.63	0.76
Organization	30	3.53	0.63
Individuality	30	3.53	0.68
Craftsmanship	30	3.27	0.83
Theme	30	3.03	0.89
Orientation consistency (horizontal vs. vertical)	29	2.45	1.02
Personal Attributes			
Honesty	31	3.97	0.18
Work ethic	31	3.90	0.30
Enthusiasm	31	3.90	0.40
Promptness	31	3.84	0.37
Personality	30	3.80	0.48
Self-assurance	31	3.65	0.61
Assertiveness	31	3.58	0.62
Ambition	31	3.55	0.62
Appearance	31	3.32	0.60
Extroversion	30	2.53	0.63
Age	31	1.77	1.20

^a M was calculated from responses to five-point scales. For "physical components"

items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 43.

Means of Portfolio Preferences of Employers in Other Design Focus Categories

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Name with current address	3	4.00	0.00
Working sketches of design concepts	3	4.00	0.00
Evidence of originality in designs	3	4.00	0.00
Evidence of decorative treatments to fabrics to achieve particular design goal	3	4.00	0.00
Freehand sketches of design ideas	3	3.67	0.58
Sequential design work from rough idea to final design	3	3.67	0.58
Evidence of garment construction skills	3	3.67	0.58
Materials representative of work experience including internships	3	3.33	0.58
Photos showing garment design details	3	3.00	1.00
Variety of sketching mediums	3	3.00	1.73
Evidence of distinctions and awards	3	3.00	0.00
Evidence of costing knowledge for design concepts	3	3.00	0.00
Cover sheet with name or logo	3	2.67	0.58
Photos of one garment from different angles	3	2.67	0.58
Tear sheets (depicting design work, removed from publications)	3	2.67	1.15
Team design projects	3	2.67	1.53
Ideas and notes for future projects	3	2.67	1.53
Evidence of patternmaking knowledge through draping	3	2.67	0.58
Evidence of patternmaking knowledge through drafting	3	2.67	0.58

(table continues)

Table 43. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Evidence of patternmaking knowledge through flat pattern	3	2.67	0.58
Photos of full garment views	3	2.33	0.58
Evidence of knock-off designs	3	2.33	2.08
Actual garments, fiber art, or accessories designed	3	2.00	1.00
Self-assessment	3	2.00	1.73
Evidence of written materials and other sources of inspiration	3	2.00	1.00
List of community service or other extracurricular activities	3	2.00	0.00
Evidence of CAD (Computer Aided Design) sketching	3	2.00	1.00
Evidence of pattern grading	3	2.00	0.00
Table of contents	3	1.67	1.53
Statement of design problem(s) solved	3	1.67	1.53
Evidence of CAD (Computer Aided Design) patternmaking	3	1.67	0.58
Photographic reductions of work	3	1.33	0.58
Writing samples including captions, synthesized problem solving, abstracts	3	1.33	1.15
Attitude and interest surveys	3	1.33	1.53
Evidence of marker making skills	3	1.33	0.58
Photograph of the applicant	3	1.00	1.73
Slides of design work	3	0.68	0.58
Video recordings of designs	3	0.33	0.58

(table continues)

Table 43. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Style	3	4.00	0.00
Craftsmanship	3	4.00	0.00
Individuality	3	4.00	0.00
Theme	3	3.33	0.58
Organization	3	3.33	0.58
Orientation consistency (horizontal vs. vertical)	3	2.33	0.58
Personal Attributes			
Work ethic	3	4.00	0.00
Honesty	3	4.00	0.00
Promptness	3	4.00	0.00
Enthusiasm	3	4.00	0.00
Personality	3	3.67	0.58
Assertiveness	3	3.67	0.58
Appearance	3	3.33	0.58
Ambition	3	3.33	0.58
Self-assurance	3	3.33	0.58
Extroversion	3	2.00	1.73
Age	3	1.67	1.53

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

Table 44.

Overall Means of Employers' Portfolio Preferences

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Working sketches of design concepts	44	3.57	0.59
Name with current address	44	3.55	1.00
Freehand sketches of design ideas	44	3.45	0.66
Evidence of garment construction skills	43	3.26	0.85
Evidence of patternmaking knowledge through flat pattern	42	3.19	0.86
Evidence of patternmaking knowledge through draping	42	3.14	0.93
Evidence of originality in designs	42	3.12	1.09
Evidence of patternmaking knowledge through drafting	42	3.10	0.91
Evidence of decorative treatments to fabrics to achieve particular design goal	42	2.83	1.01
Materials representative of work experience including internships	44	2.75	0.94
Evidence of costing knowledge for design concepts	44	2.61	1.02
Sequential design work from rough idea to final design	44	2.47	1.19
Evidence of distinctions and awards	44	2.45	0.98
Tear sheets (depicting design work, removed from publications)	44	2.25	1.18
Evidence of CAD (Computer Aided Design) sketching	43	1.96	1.17
Photos of full garment views	44	1.95	1.26
Variety of sketching mediums	44	1.93	1.30
Evidence of CAD (Computer Aided Design) patternmaking	43	1.88	1.20

(table continues)

Table 44. (table continued)

Portfolio preferences	<u>n</u>	<u>M^a</u>	<u>SD</u>
Physical Components			
Photos showing garment design details	44	1.84	1.31
Evidence of pattern grading	43	1.84	1.11
Cover sheet with name or logo	44	1.81	1.33
Evidence of knock-off designs	43	1.79	1.37
Evidence of written materials and other sources of inspiration	44	1.70	1.29
Ideas and notes for future projects	44	1.63	1.28
Actual garments, fiber art, or accessories designed	44	1.52	1.32
Team design projects	44	1.50	1.21
Evidence of marker making skills	43	1.49	1.12
Self-assessment	44	1.37	1.43
Photographic reductions of work	44	1.36	1.18
List of community service or other extracurricular activities	44	1.27	1.13
Photos of one garment from different angles	44	1.18	1.11
Writing samples including captions, synthesized problem solving, abstracts	44	1.18	1.17
Statement of design problem(s) solved	42	1.12	1.19
Attitude and interest surveys	44	1.05	1.24
Table of contents	43	0.93	1.18
Photograph of the applicant	44	0.73	1.00
Slides of design work	43	0.67	0.89
Video recordings of designs	44	0.43	0.76

(table continues)

Table 44. (table continued)

Portfolio preferences	<u>n</u>	<u>M</u> ^a	<u>SD</u>
Characteristics			
Individuality	43	3.63	0.62
Style	43	3.60	0.88
Organization	43	3.53	0.80
Craftsmanship	43	3.37	0.76
Theme	43	3.00	0.93
Orientation consistency (horizontal vs. vertical)	41	2.54	1.10
Personal Attributes			
Honesty	44	3.98	0.15
Work ethic	44	3.93	0.25
Enthusiasm	44	3.89	0.44
Promptness	44	3.84	0.37
Personality	43	3.77	0.48
Self-assurance	44	3.50	0.76
Assertiveness	44	3.48	0.63
Ambition	44	3.41	0.84
Appearance	44	3.39	0.62
Extroversion	43	2.49	0.88
Age	44	1.70	1.17

^a M was calculated from responses to five-point scales. For "physical components" items, M represents degree of necessity for inclusion in portfolios (4=Essential, 0=No Need). For "characteristics" and "personal attributes" items, M represents the degree of importance (4=Very Important, 0=Not Important at All).

VITA

Elsy G. Ramirez-Tate

Candidate for the Degree of

Master of Science

Thesis: WOMENSWEAR DESIGN FIRMS' RECOMMENDATIONS REGARDING
PORTFOLIO PREPARATION FOR RECENT APPAREL/FASHION
DESIGN GRADUATES

Major Field: Design, Housing and Merchandising

Biographical:

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